V. 17 #2

MUSIC SUPERVISORS JOURNAL

Second Fall Issue

DECEMBER

1930

THE OFFICIAL ORGAN OF
THE MUSIC SUPERVISORS
NATIONAL CONFERENCE
AND OF THE SIX
SECTIONAL CONFERENCES

MUSIC FOR EVERY CHILD — EVERY CHILD FOR MUSIC.

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December 29-31, 1930—Music Teachers National Association, St. Louis, Missouri. Also annual convention of National Association of Schools of Music and biennial national meeting of Phi Mu Alpha (Sinphonia).

February 21-26, 1931—Department of Superintendence, N. E. A., Detroit, Michigan. (National High School Chorus will be featured.)

March 11-13, 1931—Southern Conference for Music Education, Memphis, Tennessee.

March 18-20, 1931—Eastern Music Supervisors Conference, Syracuse, New York.

March 24-27, 1931—Southwestern Music Supervisors Conference, Colorado Springs, Colorado.

March 30-April 2, 1931—California Music Supervisors Conference, Los Angeles, California.

April 6-8, 1931—Northwest Music Supervisors Conference, Spokane, Washington.

April 13-17, 1931—North Central Music Supervisors Conference, Des Moines, Iowa.

June 28-July 4, 1931—National Education Association, Los Angeles, California.

MUSIC SUPERVISORS JOURNAL

OFFICIAL ORGAN of the

Music Supervisors National Conference

and of the Six United Conferences

California Music Supervisors Conference
Eastern Music Supervisors Conference
North Central Music Supervisors Conference
Northwest Music Supervisors Conference
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Southwestern Music Supervisors Conference

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Russell V. Morgan, President

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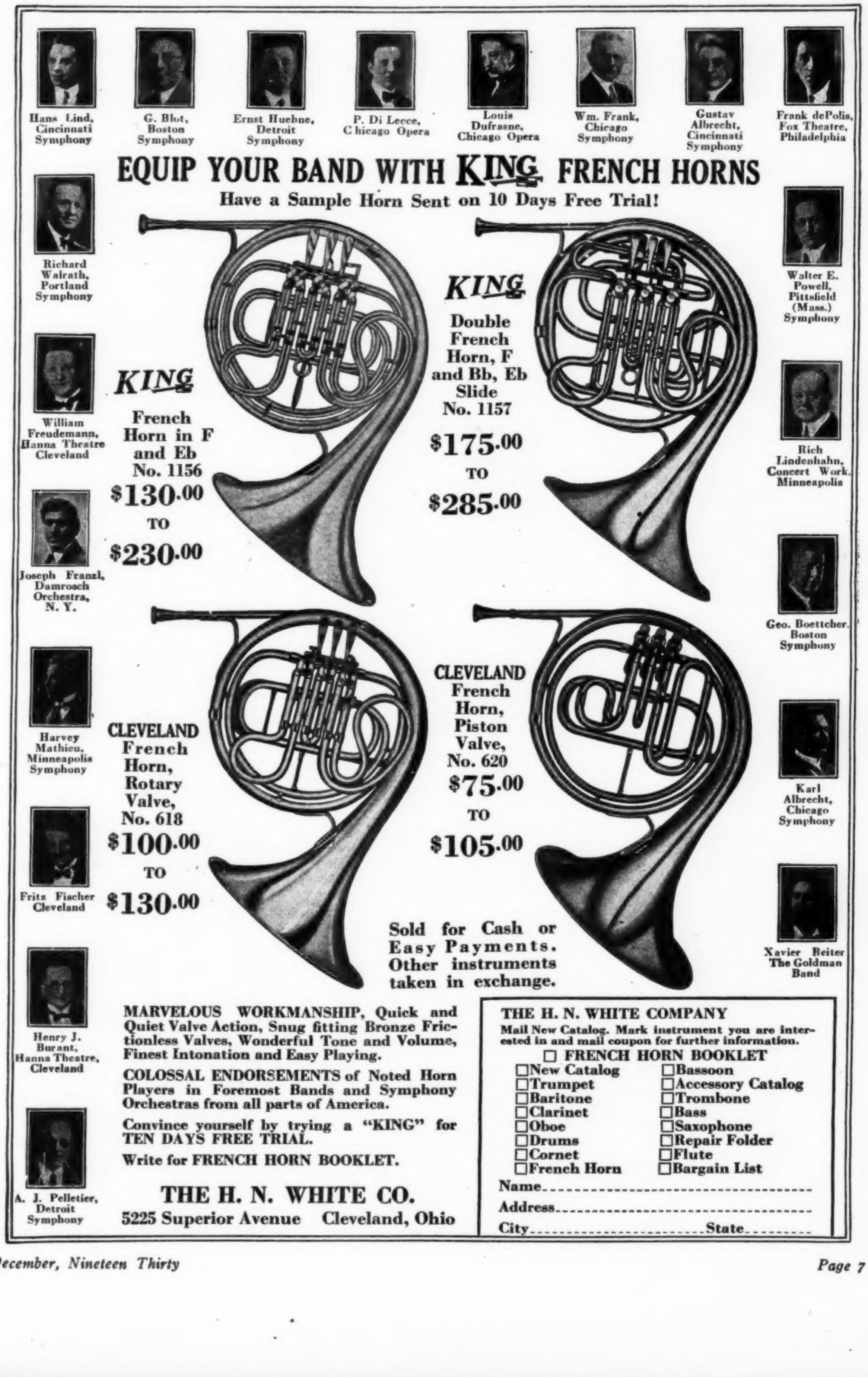

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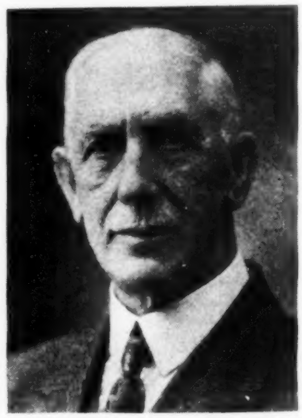

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The vice-presidential functions in many organizations are not very exacting. Quite the contrary is true of the vice-presidents of the United Conferences. Among the official duties with which the *first vice-presidents* of the Sectional Conferences are charged is responsibility for the direction of the annual membership campaigns. The office of first vice-president of the National Conference, which by provision of the new constitution is automatically assumed by the retiring president, includes membership in the Executive Committee, and an active part in the direction of the varied affairs of the organization.

Marguerite V. Hood
Northwest Conference

MUSIC SUPERVISORS JOURNAL

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Editorial Mosaics

THE article in the October issue by Charles H. Miller of Rochester on *Sight Singing Without Syllables* is a reminder that the sight singing problem has never been settled; perhaps it never can be. This question has slumbered for some years, and meanwhile other matters have been receiving the attention of music supervisors which sight singing had perennially received. Beginning about 1895, Samuel W. Cole, supervisor of music at Brookline, Massachusetts, abandoned the use of syllables, but he did not substitute letters. The children were taught to associate tones with their scale numerals, acquiring thus a feeling of tonality. Twenty years later, William A. White, music supervisor of Des Moines, evolved a non-syllable system with the use of letters. Here again tonality-feeling was a direct objective. A good many other supervisors have tried to teach music without syllables. I have been sympathetic with all these attempts, and I hope some one will succeed in demonstrating convincingly that it can be done. Meanwhile, if music teachers would stop using syllables too much, confining their use largely to the building up of tonality-feeling, and begin earlier to associate letters with tones, we might find that the syllables have a place in music education too important to warrant giving them up. In my early childhood I learned to associate tones with letters through a study of the violin. If children could use the syllables to gain a grasp of tonality (which the violin taught me) and could then substitute letters for the syllables, perhaps the children, especially the boys, would not dislike to use them, as Mr. Miller declares they do. Mr. Miller's article should stimulate in these columns a healthy discussion of this old but ever new question. E. B. B.

Children's Interests in Music

THE emphasis in the music class should be on singing as a joyful and beautiful experience. A most important consideration here is a wise choice of songs, both as to words and music. Most of us feel that we could select a list of songs that children like. Most of us who prepare outlines make some attempt to get a statement from the children and teachers as to which songs the children enjoy. Music teachers and supervisors, however, have not seemed to feel it important that they make a serious study of what children are interested in musically.

A great deal is known of the interests of children of every age in reading and play. Washburne and Vogel[1] and Lima and Terman[2] have developed techniques for discovering the reading interests of children of various ages. Witty and Lehman[3] have made similar studies of play interests of children. Any music supervisor who is concerned in working out with her teachers a similar project to discover the reactions of children to the songs they have learned over a period of one or two years will find the studies mentioned above very helpful.

The process need not be complicated. At the beginning of the year, a varied list of songs would be prepared for each grade which all the children of that grade would learn during the year. At the end of each semester each child would cast a ballot on each song, indicating the extent to which he cared for that particular song. An analysis of the songs that the children liked most, and least, should be illuminating and helpful in preparing future lists. A comparison of the interests of children in different parts of the city might also be of value. M. T. K.

Some Thoughts on Aural Imagery

PERHAPS a chain of thought, which, beginning with reflections about aural imagery, has gradually been fabricating itself in my mind, may awaken some sympathetic responses in the minds of other teachers. It is being wrought into the platform of our elementary course in music in Pittsburgh.

The controlled, reflective, thoughtful, cultured person is likely to be engaged, to a considerable extent, in dealing with a content which he draws from inner chambers of the mind. He may be, and probably characteristically is, extremely sensitive to sensations and quick of perception; but that which is flashed upon his senses or into his perceptions is retained and recalled. He absorbs the world and is not absorbed in and by it.

Possessing the world inwardly one can associate and organize its multitudinous data and acquire some measure of that higher human attainment which we may call wisdom or culture as distinguished from mere informa-

1. Washburne, C. and Vogel, Mabel: Winnetka Graded Book List. American Library Ass'n. Chicago. 1926.
2. Lima, M. and Terman, L. M.: Children's Reading. Appleton & Co., N. Y. 1926.
3. Witty, Paul and Lehman, Harvey: The Psychology of Play Activities. Barnes & Co., N. Y. 1927.

tion and knowledge. Experience can not possibly be organized and dealt with in such a fruitful, individual, creative way until it has passed out of the stage of sensation and perception. Indeed, it might be contended that *depth of thought at any moment is in inverse proportion to strength of sensation and objective attention.*

All creative thought, all originality and individuality, spring from this turning over in the mind of a content drawn from an inner storehouse of images, remembered facts, and impressions. Thus the artist is one whose mind is filled with visual images—lines, surfaces, masses, colors, lights and shades—to which his attention is given and with which he is pleasantly preoccupied; and the musician is one whose mind is rich with aural imagery—tones, tunes, chords, rhythms—with which his attention is characteristically engrossed. The condition of such imagery, in any department of experience at any time, defines the mentality of the student or other person and forms basis for his further progress.

But modern conditions make us travel through life, so to speak, at fifty miles per hour. Life is accordingly likely to become panoramic, to keep us engaged in sensation and perception. Even in education, while we assert that we must teach pupils to think, modern devices and opportunities for introducing more numerous and more striking experiences into school life are being multiplied far more rapidly than are the student's opportunities and powers for reflection and thought.

The child brought up under too incessant a succession of engrossing sensations and perceptions becomes superficial, "thoughtless," and later, perhaps, flippant, irreverent, sensation-seeking, tired, nervous, indifferent or cynical, all according to his nature.

Music education may err, as life in general may be doing, by emphasizing sensation over reflection. The address to the senses may be so constant, or be in nature so obtrusive, so engrossing, so exciting, that no time or inclination is left for the more quiet, fruitful, reflective, organizing processes. The teacher may be too busy, voluble, noisy; she may keep music or speech clanging in the air until the mind is a mere receiving station. Even in an ordinary music lesson in a small schoolroom we often see hopeless hosts of children staring at music books and producing labored and faulty results, because of an unquiet, objective condition of attention. Their eyes are filled with notes the while their heads are empty of tones. They do not know that the song must be lifted from the page into their heads before it is theirs to enjoy.

To lead children to listen sensitively and to remember and recall tones and tunes is to teach them to become controlled, disciplined and, in the end, thoughtful. So will they develop the tonal life within, and not only become musicalized but attain some further measure of that reflective and cultural life to which music is supposed to contribute, but which so often it obviously fails to develop.

And one further fact is of supreme importance. The remembered thing, an idea, becomes in time idealized. If we run over, in imagination, the song *Annie Laurie,* we do not hear it as we last heard Miss X—— sing it, but as it should sound divested of the coarsenesses and imperfections inseparable from reality.

Finally, reflection and imagination will not become dreaming if the images are sufficiently based upon and kept in contact with practical experience.

Only the person who has had no practical experience in music, but who has listened only, is likely to become a vague and perhaps sentimental dreamer about it.

W. E.

Membership Dues Now Due

INASMUCH as Journal subscription is included with active membership dues (and all other classes except associate) dues should be paid promptly in order to make sure no issues are missed. You will find a remittance coupon and the address of your sectional conference treasurer on page 6.

A Street in the Boys' Section—National H. S. Orchestra and Band Camp

The American Festival of the Future

By HERBERT WISEMAN, M. A.

Mr. Wiseman, who is regarded as one of the ablest judges at the English Competition Festivals, is director of music in the schools of Edinburgh, Scotland. He was formerly organist at St. Andrews University, Scotland, and founded the St. Andrews University Summer School of Music; was guest lecturer at the 1929-30 summer sessions of Columbia University Teachers College, and is widely known as an author and editor as well as for his children's orchestral concerts and other achievements in the field of music education.—The Editors.

THE title of this article is not of my own choosing. It has been rather forcefully suggested to me by the Editors, who must be obeyed. I feel that it is not for a mere Britisher to try even to hint to American readers that there is anything wrong with their present methods of running musical competitions, especially as this particular Britisher has never been present at one of these events. I have, however, gleaned a good deal of information from many sources and in particular from the students with whom I have come into touch during the past two summer sessions at Columbia University, and I have now a fair idea of how your competitions are managed.

There seem to be several differences between your methods and ours, but perhaps it would be better for me to cut out the hearsay evidence I have of your methods and to describe the various types of musical competition festivals which we have over here.

The competition festival movement in Britain is without doubt the biggest and the strongest force in the musical education of all sections of the community. It is well organized and there is now no part of the country which is unaffected. There is a central board of control—The Federation of British (Competition) Musical Festivals—with its headquarters in London, of which anyone interested may become a member on payment of a small subscription (about 2½ dollars per annum). The whole country is divided up into several areas, each with an area council, and each area council sends representatives to form the Central Executive Board of the parent Federation. Every year the Federation holds a conference at some center at which questions of general policy are discussed.

The scheme of things is thus as follows: The Federation concerns itself with the larger interests of the movement, assists festivals which are not in good financial circumstances, makes arrangements with railway companies for reduced travelling rates for competitors, deals with Customs authorities regarding entertainments tax (an awful infliction!) and generally does a thousand and one things for the good of the movement as a whole. It, for instance, keeps a record of test pieces used at different festivals and gives advice on formulating schemes and drawing up syllabuses. It publishes a Year Book which gives details of festivals, adjudicators and other useful information.

Under the Federation there are the area councils, and under these are the various festivals themselves which as regards details of organization are completely autonomous. The festivals send delegates to the area councils and these in turn send delegates to the Central Executive Board.

I can hear your readers ask how these activities are financed. The Federation depends on members' subscriptions, on a levy which is made on the various festivals, and on a grant (now unfortunately dwindling each year) from the Carnegie trustees. The area councils receive subscriptions from their local festivals, and the festivals themselves depend on local subscriptions, competitors' entry fees, and money paid by the general public for admission to the various sessions and concerts. It is obvious that income derived from such sources is bound to fluctuate, and so "good years" alternate with "bad years," but it is surprising to find that the festivals carry on with all the semblance of real permanency.

THERE are two main types of festivals. The first is found most often in the smaller towns and is a very jolly function. At this the number of entries is fairly small and the area from which they are drawn is restricted. The first day of the festival may be devoted to children's choirs. These come from all parts of the district and compete against each other in the morning. I have a typical programme in front of me as I write and on this occasion sixteen choirs took part in various competitions. The first event was a sight-reading test and this was followed by a folk-song, a big unison song, an accompanied part song, and an unaccompanied canzonet by one of the Elizabethan composers. Each of these tests constituted a separate event in which all the choirs took part and I find from my notes that one choir won two of the competitions and that in the others the honours went round.

In the afternoon the choirs were massed for a rehearsal and later on a performance was given with orchestral accompaniment. At this concert, beside the singing of the massed choirs, we had a couple of items from the orchestra and a well-known singer sang two groups of songs. I remember the thrill that the large group of children got when, for the second of the two groups, the singer turned her back upon the audience and sang to the choir.

On the second day of the festival we may have the choirs from the small villages in the district. This is always a joyous occasion. Sometimes one finds that every available person in some small hamlet has been roped in to sing. I was tackled once by the conductor

of a choir before the performance and was asked if the tenor part might be played on the piano. I asked "Why?" "Oh," said the conductor, "we have been practising hard all winter and we have had every man in the village in the choir—five basses and one tenor, and unfortunately our tenor is confined to bed, but the choir would be so disappointed if they were not allowed to sing." Of course, I allowed them to perform and gave an adjudication on their efforts, but did not place them.

These choirs compete against each other in (1) sight-reading, (2) an unaccompanied four-part song, (3) a madrigal, (4) a folk-song, either in simple unison or in a four-part arrangement, and (5) a passage selected by the judge from a specified work. In the afternoon a combined rehearsal is held with the orchestra and in the evening the great day culminates with a concert performance. It has been a real holiday to these villagers and it is not difficult to imagine the joy which attends the massed performance. They have rehearsed all through the winter under difficulties in the village schoolroom or the parish hall, and have with infinite trouble, under a conductor who perhaps is not very highly skilled, prepared a work like *Samson* or *Judas Maccabaeus,* without realizing what it really sounds like. Then, when the great day comes, out of a number of small and ineffective "choirlets" (if one may coin a word), a large and effective chorus is made with full orchestral accompaniment, and a performance is given under a conductor who really knows his job. It is little wonder that the festival day is one which is looked forward to from year's end to year's end.

The general procedure outlined above persists on the other days of the festival when we may hear choirs from larger villages, choirs from smaller towns and choirs from larger towns. Of course, the finest musical achievements come from these last, which are in many cases really well-organized choral societies of from sixty to one hundred members. It is a wonderful experience for a conductor to have six or eight of these bodies, all trained to competition pitch, sing a work like the Brahms *Requiem* or the Vaughan Williams *Sea Symphony* under his direction.

THE other type of festival is more purely competitive and is more frequently found in the larger towns and industrial areas. There the festival of the first type is impossible for many reasons. The number of the competitors is too big. It is impossible to withdraw workers from huge industrial concerns for a whole day at a time and so other methods have to be adopted. Some of the larger festivals run for ten days in three or four halls concurrently, with a morning, afternoon and evening session in each. Facts and figures can be obtained in the Year Book of the British Federation of Musical Competition Festivals (Secretary, Mr. H. Fairfax Jones, 22 Surrey Street, Victoria Embankment, London W.C.2). It will be sufficient here to say that last year the North of England Musical Tournament had 180 classes and 10,000 competitors, Glasgow had 133 classes and 9,500 competitors, Belfast had 145 classes and 5,000 competitors, and that the movement has spread to the Dominions, British Columbia having a festival with 126 classes and 9,000 competitors, Manitoba one with 165 classes and 8,000 competitors, and Natal one with 208 classes and 2,000 competitors.

AT these festivals, the syllabus is carefully prepared with regard to the classification of the competitors. At the last Edinburgh festival, for instance, there were 159 different classes so designed that competitors were struggling with their equals.

These 159 classes were distributed as follows: School Choirs 14 classes, Dramatized Songs 4, Singing Games 4, Interpretation of Music by Rhythmic Movement 2, Folk Dancing 17, Junior Choirs 3, Female Voice Choirs 3, Male Voice Choirs 3, Mixed Voice Choirs 4, Church Choirs 4, Choral Conducting 1, Vocal Quartets, Trios and Duets 9, Vocal Solos 28, Instrumental Music (ensemble and solo) 37, Composition 4, Verse Speaking 22. It will be seen that every variety of musical self-expression is provided for.

The system of classification will be made clear if we consider the division of the Schools group. Here, the first class is a Challenge Class A open to all school choirs and appealing to the very best teachers and choirs. The second is Challenge Class B with an age limit of 14 years for members of the choir. The third is for girls' voices part-singing, the fourth for mixed voices and the fifth for boys with changed voices (this section would correspond roughly to your girls' and boys' glee clubs). The sixth class has an age limit of 12, the seventh one of 9, and the eighth one of 7. The ninth class is for schools with fewer than 200 pupils on the roll, the tenth for "Special" schools or classes for defective children, the eleventh and twelfth are classes for singing Scots folk songs, the thirteenth is for boys with unchanged voices, and the last is for what we call here "Post-Qualifying" classes consisting of children who have at about the age of twelve passed a control examination but who are not proceeding to higher work in a secondary school.

The other sections of the syllabus are divided in a similar fashion and so, as far as can be, competition is made fair. For each class at least two test pieces are set, of contrasted styles, and in most classes there is also a compulsory sight-test.

A WORD may be necessary about the inclusion of folk-dancing and verse-speaking in the general scheme of things. The musical festival movement is one of our greatest educational forces and one of its aims is the better knowledge of our own folk music. Both in Scotland and in England some of our most characteristic music is to be found in the folk-dance tunes of which we have such a large number and such a marvelous variety. What more natural than that the festival movement should link up with the movement for revival

of the old dances? Folk-dance societies have been started everywhere and all sorts of organizations, such as Girl Guides, Boy Scouts, schools, factories, workshops, etc., have warmly taken up the cult.

For the inclusion of verse-speaking surely no justification is needed. It came into the festival scheme late. Many of us felt that so much improvement had been effected in choral work and solo singing generally that it was a thousand pities that the old-time elocutionist had it still all his own way with regard to public speaking. Accordingly, one of our festivals included in its syllabus a section for verse-speaking and engaged John Drinkwater to act as judge. He literally "swept the floor" with the competitors, and his efforts, seconded as they were by John Masefield and by Mrs. Tobias Matthay (wife of the famous teacher of piano-playing and a sister of Mrs. Kennedy Fraser of Hebridean song fame), have revolutionized the speaking of verse, have created a new technique and have led to an entirely new art—the art of beautiful speech. This began, of course, with solo speaking from which all the "elocutionists'" gestures, all mouthing and ranting were eliminated, and the message of beautiful poetry was delivered with simplicity and sincerity. And, of late, a new development has arisen—verse-speaking choirs; it is a most moving experience to hear a choir of sixteen or twenty men speaking together such a poem as the twenty-third psalm.

The planning and carrying through of a big festival is no small task and it says much for the enthusiasm behind the movement that in nearly every case the man (or woman) behind the gun is an amateur. The moving spirit in every festival is the secretary of the local committee. He has a terrific amount of detail to work out. He has to prepare his syllabus with the help of a syllabus committee, and the selection of test pieces for 159 different classes is no small task. He has to receive the entries and work out time-tables and during the festival week to be at everybody's beck and call.

ONE or two general features should be noted. In the first place, the movement is in no sense confined to schools. All sorts of organizations and individuals have their opportunities. As a direct result, choirs have been formed in connection with factories, mines, workshops and industrial concerns of all kinds, and it is a great experience to see in St. Andrews Hall, Glasgow, a thousand men from shipbuilding yards listening to each other and learning from each other and from the judge. One of the greatest of my musical thrills is to judge the male voice choirs of the North of England. These choirs, 80 to 100 strong, give marvelous performances of the masterpieces of male voice writing. A performance of Richard Strauss' *Battle Hymn* recently thrilled me as truly as any performance of the New York Philharmonic Orchestra. One choir had improved so much on a previous appearance that I asked the reason. I was told that there had been a coal strike and that during the strike (the men were all miners and were conducted by one of themselves), rehearsals had been the order of the day. They rehearsed from morning till night, only breaking off for necessary sustenance. (By the bye, my readers must not think that I am suggesting the adoption of a strike policy in America in order to reach a really fine choral standard.)

The standard of adult solo singing has been immeasurably raised by the festival movement, and some of the best amateur performances are now quite striking. This has reacted also on the vocal teachers; a standard has been set up to which they can work.

An interesting outcome of the movement is the fact that all the best British young composers have realized (to put it crudely) that here they have an admirable market for their wares. They may write symphonies by the dozen which may lie forever on their desks, but a good unison or part-song may sell in its thousands and make the composer's name famous in every corner of the land. Hence it comes that so much first rate music has been written specially to suit the requirements of the British schools. In America, so far as I have seen, things are very different. There is a wide cleavage between *music* and *musical education* and as a result, the school music is rather regarded as something beneath the notice of serious musicians. We Britishers have to thank the festival movement for this one thing, even if for nothing else, that our very best composers are setting good music to excellent poetry for the use and better education of our children.

IT has not yet fallen to my lot to be present at any American competitions but so far as I can gather, there is a marked difference between them and British festivals in the methods of adjudicating. We always try to look on the competition side as being very subsidiary to the educational side—as Sir Walford Davies put it in a speech to the Federation, "Competitors are really pacing each other on the road to perfection." With this in mind, the system of money prizes is discouraged. In most festivals competitors merely receive a certificate, "honors," "first-class," or "of merit," for their performance. Sometimes they hold a banner or a trophy for a year, but seldom do they receive any intrinsic award.

There can be no absolute standard in any art like music, and no finality can be reached merely by having a large number of judges and by working out an average mark by arithmetical calculation from their varying awards. I think we realize that fact in this country, and a man is invited to judge a festival because the Committee wish to have his personal opinion on the work. Thus one man is in sole charge and competitors stand or fall by his verdict. Occasionally, if two or three men have been working separately in different halls during the day, they may have to work together at the evening session, but in this case it really is a joint adjudication. They sit together, they discuss the merits or the defects of the candidates, and they reach a joint conclusion.

In all festival work the winning of prizes is subsidiary

to (1) the preparation for the festival, (2) the polishing process which must be done to make the work fit to be presented, (3) the experience of hearing other folks performing the same work (we try to insure that all competitors will hear the others perform), and (4) the reasoned adjudication delivered by the judge when making his award.

I remember on one occasion after a big male voice contest when I was making my way to the platform, a member of a choir which had been successful for two or three years previously said to me, "Bet you we haven't won tonight, sir." I said to him *sotto voce*, "I'll take your word for it. Can you spot the winner?" He replied, "I'll put a shilling on it." I then said, "Right you are! Write the name of the choir you fancy on a piece of paper and hand it to me." I then went on the platform and started to talk. In a short time a rather grubby piece of paper was handed to me. I took it and read "Bedside." I fished a shilling out of my pocket and threw it to him and I could see the news go right round the thousand men who had competed; and the beauty of it all was that not a man in the other competing choirs grudged Bedside its victory, as they had all heard it sing and they recognized its superiority—on this occasion.

These fellows who are accustomed to compete against each other know well that every choir has its ups and downs and that the winner of one year's competition may easily be a loser next year. The losers of this year go away with the knowledge that in some way they have let their conductor down, and are determined that if work and concentration can do it, they will put up a better show at the next opportunity.

There are many choirs whom we, who are accustomed to act as judges, regard as "old festival hands." They travel round from festival to festival in their own area, and occasionally take a trip further afield. Most of them keep a fund going to which they contribute a small sum—two or three pence weekly—to pay their fares to a town some distance away. When the day arrives, it is a sort of holiday jaunt to them, with the excitement of a singing competition superimposed, and, be it said, as they are in such a holiday mood, they generally win the competition, holiday spirits and good singing being inseparable.

ONE cardinal principle of the British festival movement is that there must be a public adjudication delivered by the judge, giving the reasons for his award. Each competitor is criticized in turn, his good points commended and his bad points demonstrated. All criticism of this type must be really constructive. Destructive criticism leads nowhere, but if competitors are, in a kindly and sympathetic way, shown what things have let their performance down and how with further study these faults may be cured, progress can be made. It is a joy to hear men like Sir Walford Davies or Mr. Geoffrey Shaw working with a small inexperienced choir, improving in a few minutes its tone, its phrasing, its diction and its general musical intelligence. The competition element is thus to a very large extent submerged in the educational side. Even at festivals where there is no massed concert, a feature of the adjudication is often the massing of the competitors in every class and a lesson on the test piece from the judge. I have often heard Mr. Plunket Greene give a lesson on interpretation to a group of young soloists who, massed together, give a thrilling performance of the solos they have previously sung. In America, you have carried the system of class teaching of various instruments much further than we have. It will not surprise you then to know that solo singing and interpretation of song can be taught in the same way; and what an experience it is for the amateur singers of a remote country town to have a good lesson practically for nothing (for the competitors' entry fees amount in most cases to the equivalent of a dollar or even less) from such an authority as Plunket Greene.

ALL our leading musicians are intensely interested in the festivals and are delighted to do anything they can to help. Everyone feels the stimulus which they give to real musical education of the people. It is not only the competitors who benefit; the audiences, having listened intently to the performances, hear the judge giving his reasons for the faith that is in him, and so learn to discriminate for themselves. So much is this the case, that in some of the longer established festivals one finds oneself in the judge's box surrounded by a host of amateur judges in the audience who, with pencils and programmes, assess the performances for themselves and who, after adjudication, do not scruple to tell the judge when they disagree with his award. Here is another argument in favor of the public adjudication. If the judge were solely concerned with awarding marks, these amateur judges would never learn the reasons for his choice. As it is, he has the opportunity of showing that certain aspects of interpretation or of misinterpretation have influenced him.

The qualifications of a good judge are many and it is our experience that many may be called but few chosen for this work. He must first of all be a thorough musician; he must be a ready speaker, with a personality that carries conviction. His brain must be quick, his concentration enormous. He must have wit and humor without indulging in personalities or sarcasm, and he must be an arithmetician. In short, the judge must be something of an "Admirable Crichton" and the great difficulty in front of any country which wishes to start a movement on lines similar to ours will be to find judges. Here the technique of judging has been evolved slowly. We have all made our mistakes and, I hope, have profited by them.

I cannot pretend in this article to have exhausted the salient features of our festival scheme, but I have touched on those I think of greatest importance. We have found great joy and inspiration in the work, and whatever happens, we all look forward to hearing great news of "The American Music Festival of the Future."

The Marching Band

By MARK H. HINDSLEY

IN spite of the rapidly changing fancies and the super-sophistication of the present day, people still crowd to the windows along the street or rise to their feet in the great stadia of this country at the sound of a marching band. Martial music and the rhythmic step of attractively uniformed musicians still have the power to inspire and stimulate, whatever the occasion. The band that can march well seldom lacks opportunities to display its ability along that line, and because of the tendency of human nature to be appealed to by the spectacular, more attention is brought to that band than ordinarily would be received.

The value of a good marching band to the school or institution to which it belongs and to the community can hardly be overestimated. It attracts the interest and affection of a large majority of the citizens who would permit the purely musical activities of the band to go unnoticed and unappreciated. It is an organization which every one is proud to call "ours." It carries the name of its school or city with it wherever it goes and takes back popular recognition and acclaim from thousands of people. It is another project for which the community is glad to unite in support; it greatly aids in developing community spirit and progressiveness.

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The value of the marching band to music education in general lies in its advertising power. It provides a strong incentive to all youth to study music so as to participate in band activities. Parents are quick to realize the worth of such an organization in a disciplinary way and as an outlet for some of the child's leisure time and surplus energy, and accept it also as providing an entrance to further musical culture, in which they are at the time probably more interested than the child himself.

In most communities at present there is a great amount of interest and importance attached to football games, and at those events the band performers are usually big attractions. It is here, perhaps, that the school band has the best opportunity to make itself popular. A popular organization of this kind inevitably draws part of its following to its concerts, and thus performs a direct service to the cause of music education.

GRANTED that the school marching band serves a very useful purpose, there is still the question of its relation to the concert band, and the program of its training. With the ideal concert band consisting of about two-thirds reeds and woodwinds, and one-third brass and percussion, the volume and brilliance of its music on the march would not be as satisfactory as that of a band with a larger proportion of brass and percussion instruments; so for marching purposes it would be advisable whenever possible to augment those sections to approximately one-half the total number of players, from a second or reserve band. If this cannot be arranged, and a good "all-around" band is desired, perhaps it would be wise to maintain the brass and percussion sections in larger numbers than actually needed for concert work, using the extra players judiciously.

It must be realized of course that to develop a good marching band requires a great amount of time and effort. This undoubtedly is repaid and the band cannot but profit by it if the rest of its training is also properly managed. How then should the time allotted to the training of a band be proportioned as to marching and rehearsal?

I believe that every school band should know how to march, and be able to do credit to itself whenever occasion demands; I believe that the band that can play extremely well but marches very poorly is unbalanced, and that part of its legitimate education has been reglected.

There is no doubt that training in marching has certain educational value, and affects the bearing, self-control, and self-confidence of each band member in a very positive way. It is conducive to clear thinking and quick acting. However, we must not lose sight of the fact that the band is first of all a musical organization, and that a band is not a band until it can produce music. It just happens that marching and playing make a very happy combination, with results far more attractive than marching without music, or playing a military march without marching. The marching band is dependent upon the playing band for its very existence, never *vice versa;* a given group of musicians can be made into a marching band quite readily, barring physical defects, but it would take a long time to transform a group of soldiers into a playing band. Also, a good playing band may be developed without any knowledge of marching, and achieve much success in that field, but the best kind of a marching band is apt to go unnoticed unless its music is at least satisfactory.

SINCE, then, the *raison-d'etre* of a band is music, it seems reasonable that band training should be dominated by the musical idea, with the marching relegated to its proper place as quite an important element. The very first thing a band should do is to lay a foundation for future good playing. When it can play march music

with some degree of proficiency it should learn to march. From then on the marching ability may be developed as rapidly as possible, so long as it does not seriously interfere with reasonable progress in playing.

It seems to be the customary practice in schools wherein instrumental music is highly developed to devote one period daily to band instruction, and this amount is considered adequate in the general educational scheme. If just this time or less is available, I would say that about one-fourth to one-fifth should be spent in marching practice during the outdoor season, which in the fall may be made to coincide with the football season, and in the spring may take up probably the last two months of the school term. In that time the fundamentals of marching may be taught to a degree which will do justice to the band's musical ability, and will add variety and interest to the general training program. However, if extra time is available outside of the regular rehearsal period, then it is fine to use it for drill purposes with a view to perfecting marching fundamentals and going beyond to prepare intricate maneuvers and formations for the entertainment of football crowds and parade spectators. There is no reason for limiting the amount of drill so long as it does not conflict with the regular rehearsals and jeopardize the musical instruction which is the primary object. In my school, physical education is required of all students three periods weekly, but band members are excused during the football season with the provision that that time is spent after school in band drill. This leaves the regular rehearsal period intact for musical training. Any arrangement of this kind is very satisfactory and worthwhile, and provides for the exceptional marching band without overemphasizing that feature of it.

The school bandmaster should be prepared to instruct his band in marching as well as in playing. If there should be an expert drillmaster also on the faculty who is available for band service it might be well to enlist his aid for certain parts of the drill work, but the technic of the marching band is enough different from that of the usual marching group that the bandmaster should retain the general direction of it, and see that the marching and the music are perfectly correlated. The drum major should be a valuable assistant in all drill matters, and of course it is he who actually directs the marching of the band in performance. He should be able to carry on the drill work in the absence of the bandmaster, just as the student director is able to conduct a rehearsal when necessary, but it is hardly more practical to make the drum major entirely responsible for the correct marching of the band than to depend upon the student director for all of the musical training the band receives, for if band drill is worth doing at all it is worth doing well and with the proper supervision.

To further assist in the detail work of drilling there should be a "field" officer who does not play while marching, but who marches at the right of the front rank when in position, and does anything necessary to see that the drum major's commands and signals are carried out properly; in addition there should be officers of sections who act as officers of ranks on the field. These officers should be given special training so as to be able to assume charge of their ranks at any time. With this organization the bandmaster will be able to reach each member effectively, and will have a definite means of enforcing discipline, which is more of a problem on the drill field than in the rehearsal room.

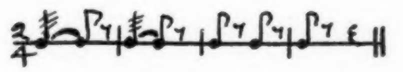
SPACE will not permit going into detail in regard to the actual material for the instruction of the marching band. I can only mention briefly the things which I believe every good marching band should know and be able to carry out. I shall enumerate them in the order in which they may be taught if a complete training program is to be followed.

1. The basic marching formation—ranks, files, intervals, and distances. For football parade work I suggest that the "interval" and "distance" be two and one-half yards. Each player should have a definite place in this formation. Appearance, musical effect, and organization have to be considered in placing the various instruments. In most cases I would recommend the following order, from front to rear: trombones, baritones, horns, basses, saxophones, drums, piccolos, clarinets, cornets, and trumpets.

2. The positions of "Attention," "At Ease," "At Rest," and "Right Dress."

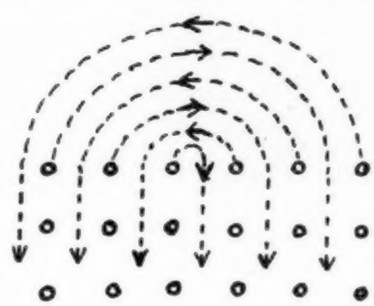
3. Marking time. The feet should be raised four inches from the ground, with the knees bending and the arms swinging briskly.

4. The Halt. This is done in the next two counts after the final command or signal. When the band is marching without playing the halt may be done with almost infallible accuracy, if the snare drums, when the drum major gives his preparatory signal, play a beat like the following with the final signal "Halt" coming on the beginning of the third measure of this figure:



5. Right, Left, and About Face.

6. Forward March. The bandmaster should see that the band "marches" instead of just "walking." The knees should bend and the arms swing just as in marking time, and the heels should strike the ground exactly on the beat. Above all each player must "guide right" and "cover down in file."



7. The Countermarch. The simplest way to countermarch is for the file leaders to turn and march in the reverse direction along the outside of their files. However, this

places the band in reverse formation as to right and left. A more beautiful movement which will keep the band in regular formation is illustrated in the diagram.

8. The positions of instruments—the "carrying" position and the "playing" position. The playing positions are well known and are quite standard. Particularly should it be seen that the trombones, trumpets, and cornets are held exactly horizontal and that all players hold their heads erect. The carrying positions should be just as uniform, with the instruments conforming to the line of the body wherever natural and possible, such as with the trombones, clarinets, trumpets, and cornets.

9. Column Right and Column Left. These movements may be made quite hard unnecessarily. If the front rank will turn and keep in line while doing so, with the pivot man marching very slowly until his rank comes abreast of him, and if every other player in the band will follow the man in front of him and maintain the regular distance at all times, the turn will progress quite quickly and smoothly with all the lines straight. This principle may be used in all the turns and the countermarch.

10. Column Half Right and Column Half Left.

11. Right and Left by file, twos, threes, etc. The files of the band should always be divided equally in these movements; that is, if there are eight files, the movements by file, twos and fours could be executed easily, but the movement by threes would result in more confusion than practical for its value. It is always advisable to have an even number of files in the formation for instances of this kind.

12. To Diminish and Increase Front.

13. Right and Left Oblique. These movements are distinguished from the "half right" and "half left" by the fact that here the entire band moves in the same direction at the same time without changing its shape or size, instead of turning in the new direction one rank at a time.

14. Raising the instruments. This should be done in one flash with the drum major's baton, as a preparatory signal to starting to play.

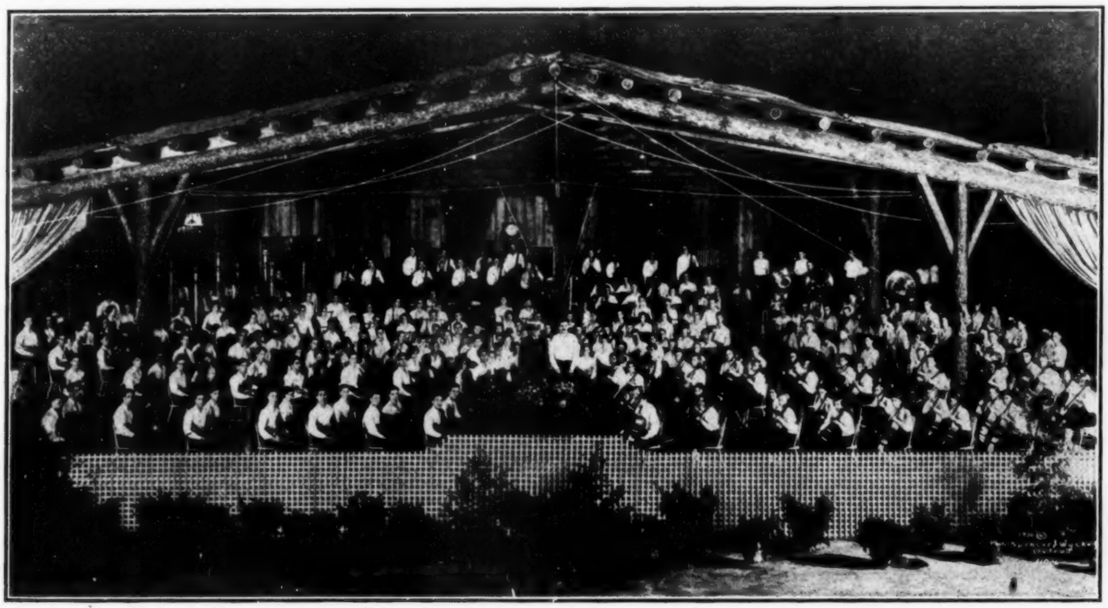
15. To Start Playing (from the halt). After the instruments are raised the drum major starts the playing just as the director would. If he faces the band it should remain in place while playing, without marking time; if he faces away from the band it should start marching on the same beat it starts playing.

16. To Stop Playing. Band members should not let this signal interfere with their marching, neither should they permit the signal for the halt to interfere with their playing.

17. To Begin Playing (while marching). The drum major should raise the instruments as a preparatory signal, after which the drums may play the "roll-off" beat and the band start playing at its end.

ANY band which masters all the above movements will have enough of a marching repertoire to take care of it under almost any circumstances. The drum major must be a serious student of drilling maneuvers, must keep a cool head and know just what to do in any and all conditions. And any member of a band which is able to do all the above will affirm my statement that the marching band is a good training ground for clear thinking and decisive action.

As to special formations of letters and other symbols—they represent the originality and personality of each individual band, and an attempt to explain or standardize them would defeat the purpose of entertainment and surprise for which they are intended. However, the secret of success in all marching, whether regular or special, lies in getting every one to do exactly the right thing at exactly the right time.



THE 1930 ORCHESTRA AT INTERLOCHEN

This picture shows the orchestra of the National High School Orchestra and Band Camp as it appeared when John Philip Sousa was guest conductor. In the center, standing, are Lieut.-Commander Sousa and Joseph E. Maddy, president and musical director of the camp. The picture is taken from *THE OVERTURE*, the beautiful year book of the camp, copies of which may be secured, we believe, by writing Mr. Maddy at Ann Arbor.

Factors of Musical Appeal and Responses of Pupils to Them

By DR. WILL EARHART
Director of Music, Pittsburgh, Pa.

IN the course of many years of experience in teaching and in studying the teaching of music appreciation from many angles, the conclusion has been borne in upon me that our gravest errors in this field are due to disregard of some very plain and generally accepted truths of musical aesthetics and of the psychology of aesthetic response. From time to time I have unburdened myself of these convictions in papers like the present one. Now there is little need to restate the whole theory, for in these years there has been considerable progress. Let me recount the steps of this progress and then we can proceed to discuss what remains.

1. *The word* beauty *has come into our public school music vocabulary.* I believe it first made its appearance in the Standard Course for Elementary Schools, adopted at a memorable meeting of the Conference in St. Joseph, Missouri. However that may be, it is a welcome and, it seems to me, not altogether incongruous word for a body of music teachers.

2. At least the wilder vagaries of programmatic "explanation" of music have become discredited. That is to say, there is some recognition of the fact that music expresses what we hear the tones do when we listen.

3. *A superficial factual* knowledge about *is no longer confused with* feeling in sympathy with *music.*

4. Tone-quality, in agencies for reproducing music and transmitting it, has been improved, with the result that we do not have to assume the presence of beauty in something that sounds unbeautiful. A measure of hypocrisy is thus eliminated.

Shortcomings in both our theory and practice that to my mind still exist are summed up in the series of statements following, that, after making, I shall wish to elaborate.

1. *The necessity of positively good, true tone as an indispensable aesthetic factor and as a pre-requisite to feeling the presence of other musical beauties, is not yet sufficiently recognized.*

2. The distinction between music as *impressive* and music as *expressive* is not taken sufficiently into account.

3. *The line of demarcation between an enlarging and powerful musical experience and the small graded experiences that make for peaceful penetration, so to speak, into the realm of music, is not at all clearly drawn.*

4. All of the factors that make for *empathy* are not weighed in.

5. The close and essential relation between the aesthetic and the creative attitude is not sufficiently considered.

These statements do not in the least imply, on my part, a sweeping indictment of work that is done and that is being done. It is true that in the past, on occasions when I have been confronted with some particularly heinous crimes done in the name of music appreciation, I have been guilty of an almost murderous revulsion of feeling. On the other hand, I know that the subject is intricate and delicate beyond any other, and that thousands of strands, many of obscure origin, converge to make the fabric of appreciation. Moreover, appreciation is not an absolute quantity and is never completed. You and I, spending our lives with music, are conscious of gains or of changes in our appreciation from day to day and unceasingly. We differ, too, from one another in the direction, range, depth and sensitiveness of our appreciation, and our different states can not be defined or measured in strict terms. *We may at least, then, grant that the task of developing appreciation in others is a deli-*

Music Appreciation Department

THE Music Appreciation Committee of the National Conference has as one of its duties responsibility for the Appreciation Section in the Journal. In succeeding issues of the Journal it is the plan of the committee to present practical teaching suggestions representing the thought and experience of contemporary music educators. Comments, contributions, and topics for discussion are solicited.

This month we present the address given by Dr. Will Earhart before the last Music Supervisors National Conference. Although this address appears in the 1930 Book of Proceedings, because there are many readers of the Journal who do not see the Book of Proceedings, and because Dr. Earhart's address is worthy of special emphasis and thought, it is deemed advisable to reprint the address intact. Indeed, this address might well be the basis for a semester's work in the methods classes in all of our teacher training schools, for if an earnest teacher understands the underlying principles in teaching an art subject as expressed here by Dr. Earhart there is little danger of his going far astray.

Music teachers, in their anxiety to help, are very often guilty of "filling the air with words while Brahms is waiting to speak." May we all be less guilty of this sin after we have given serious consideration to these words of wisdom.

All who read carefully what Dr. Earhart says about the importance of good, true and beautiful tone surely will attempt to eliminate such handicaps to appreciation in their classes as out-of-order phonographs, scratched records, out-of-tune pianos and much music which has not the elements of beauty to bring satisfaction to children.

The line of demarcation between the function of listening lessons in the class room ("small graded experiences that make for peaceful penetration into the realm of music") and great concerts in the concert hall and over the radios ("horizon-widening experiences") is very clearly drawn in this address. Read what Dr. Earhart says of each and of its place in an all-round development.

The italics in Dr. Earhart's article indicate the passages I have underscored in my copy of the *Book of Proceedings.*

MABELLE GLENN,
Chairman, Music Appreciation Committee.

cate, obscure, and treacherous one, that can not be boldly and confidently undertaken in the belief that some concrete and standardized attainment dependent solely upon a course of study and some mechanical equipment will prove us to have been victoriously successful.

BUT let us discuss the alleged shortcomings.

Insufficient respect for the effect of tone alone (although tone-quality has improved), is yet doing incalculable damage to the cause of music appreciation. To anyone who will study the extraordinary effects upon us of sounds of all kinds, the extent to which we are dependent upon sheer sensory quality in music will begin to appear astounding. I thought I valued this factor properly years ago, but its importance continues to grow constantly in my mind as my observations lengthen. We know, if we take a moment to think, that a Caruso with a cracked voice or a Kreisler with a cracked violin can give us no pleasure, no matter how fine the composition performed or what artistic graces are brought to its performance. Without exception the writers on aesthetics, too, from Gurney to Prall, support the facts by theory, in that they give place to sensory effect as an indispensable factor in aesthetic experience. Books on musical appreciation, however, rarely make mention of it. They may rightly be excused, it is true, on the ground that they assume its presence as a matter of course, and could do little but name it anyway, since it is a factor not open to analytical discussion. But I fear their silence, coupled with their attention to form and forms, history, biography, national characteristics, and so on, has caused us to forget the importance of the sensory factor in practice; and to disregard it there is an entirely different matter. I have seen music appreciation lessons and, indeed, whole appreciation courses, ruined, distorted, made productive of only superficial knowledge and vast sentimental hypocrisy, simply because the tonal medium used was not in itself appropriate or captivating or charming to the ear. Remember, there must be the actual *experience of beauty in the heart of the listener,* else all admiring comment by others draws forth at best only a complaisant, or a listless, assent that is without conviction. It is much the sort of hypocrisy we older people are led into when the doting mother would have us enthuse equally with her over the child of her heart, when the child has not captivated us in the least.

The point here is fundamental. It amounts to saying that *unless and until we can bring to pass the conviction of beauty in the learner it is useless, or worse than useless, to expatiate on the factors that we feel have produced that experience in us.* With small children such aesthetic experience is almost wholly response to sensory charm. With high school pupils, especially if they have heard and studied much music, it is true that the higher and greater values of organized discourse can be attended to although they must be sought behind a bank of inappropriate or ill-sounding tone. But even in such case there is danger of the appreciational process becoming aborted. The warmth that arises from sensory charm should be present to flow over and color the pleasure that arises from the recognition of beautiful ideas and thoughts. Lacking that favorable warmth the recognition of these latter may take on a cold, anatomical cast. The result then is that we arrive at an analysis that recognizes *what* is in the music but carries no feeling that rejoices *because* the features are there.

In this connection Prall distinguishes two kinds of attention, perceptive and intuitive, and has this to say: "In fact, if attention is characteristically perceptive and not intuitive, these further processes (i.e., aesthetic reactions deep within us) remain largely in abeyance, as when in musical dictation one hears so well as to write out accurately what was perceived through the ears and the sense for rhythm without in the least feeling the formal or sensuous or expressive beauty of the dictated passage."

EVEN in practical dealings with children, where the importance of the sensory is more generally recognized, many teachers, absorbed in a determined didactic purpose that will brook no restraint, close their eyes to clear, condemnatory evidence of error in this matter. I have seen children—polite children, who tried hard to behave properly—break into laughter when they should have been (according to the determined teacher's program) charmed; or drift away and look at the ceiling or at one another, or pick at some part of their clothing, when the music was saying important things but saying them in a tone of voice that lacked the vital element of charm. Yet those same children, a moment later, when the music quieted into a soft, mellow chord, grew still and wondering, as though the Pied Piper had passed before them; and those same children, still later in the schoolroom, raised their own slender lovely voices, modulated to charm their young ears, in a Schumann song that was as tender and small as they, and their absorption was a blessed thing to behold.

Now tone can fail in charm or in appropriate color in a thousand ways. It may be unsteady—as with so many singers and violinists afflicted with exaggerated vibratos and glissandos—or it may be impure, off key, meagre, thick, strident, hollow, unbalanced (as in a chord), thin, colorless, noisy. To each of these qualities we respond in feeling whether we wish to or not. And quite properly. Were sheer tones less emotional and enthralling, where would be the power and variety of appeals that reside in the multi-colored orchestra?

But let me adjure you to observe this same sensory effect, as often surpassing all other effects of music, upon an adult concert audience. I recently saw a somewhat sophisticated audience sit through some eight minutes of one piece of music. They were restless because, although the composition was good, the orchestra tone was unrefined and no pleasant sounds came to their ears. At the close a plain tonic chord, beautifully distributed, was repeated softly and then held through a swell with the inevitable subsidence into a pianissimo. In those brief closing moments the gathering became an audience.

At the end they applauded heartily. The illusion was perfect. They had been pleased by a tonal effect and thought they had enjoyed a composition.

I COULD multiply instances indefinitely, for I have been analyzing the reactions of audiences at children's concerts (both when children were prepared and when they were unprepared) and at concerts for adults, and the reactions of all kinds of persons at all kinds of concerts—myself included!—until I have accumulated evidence that almost persuades me that musicians themselves often cannot see the forest for the trees—or, speaking literally, cannot hear the music for the sounds. But there is no point in going further. It is enough to know that we err when we try to reach over a forbidding wall of sound to beauties that lie behind it. As Santayana says, "Now, a great sign of this hypocrisy is insensibility to sensuous beauty."

We err again, in much the same way, when we lead our young people to seek the *expression* of music instead of being receptive to the *impressions* it makes. The similarity comes again from the endeavor to reach behind what comes to our ears for some other content or meaning that we think lies there. Now, however, what comes to our ears is not sheer tone, but *tones in patterns*. But patterns, not less than single tones, have all kinds of personalities, so to speak, and affect us in myriad ways; and these different qualities of feeling are quite as indescribable in other terms as are the feelings produced by a clarinet as compared with a horn or bassoon. By its risings and fallings, its ebbings and swellings, its rhythmic runnings, loiterings, trippings, haltings and speedings, even a melody alone draws a portrait. That portrait differs from all others, is uniquely effective, and is simply a portrait of itself.

We have come somewhat out of the stage of programmatic explanation, but we still seek moods, meanings, expressional intention, back of music that is, as Burney put it, at once the expression and the thing to be expressed. The first evil of this is that it discounts the value of listening, attending, soaking up the music, and increases the amount of sentimentalizing done when music is heard—or we might better say, in this case, when it impinges upon the ears. Furthermore, it diminishes sadly the range of sensibility, because the categories of meaning into which it thrusts music are much less flexible and varied in character than the pieces of music themselves. For example—the most brutal example I can think of—we may yet hear it told that music in the minor mode is sad: sad, I suppose, like *When Johnny Comes Marching Home*, or the *Overture to Zampa* or *Anitra's Dance*. What a falsehood! The infinitely flexible minor cramped into one dismal category! Most of us shudder virtuously. Nevertheless we continue to write program notes for children's concerts in which we employ a stock of almost equally imprisoning adjectives. Why can we not see that an adjective throws an enveloping blanket of mood over a whole piece that blurs its outlines, conceals its details, restricts its infinite variety, and can never be accurate? Do we not know that there are more ways of being sad—or glad—in music than there are adjectives in the dictionary? Is the music sad like Mozart, or sad like Beethoven or sad like Tschaikowsky? Is not sad music by Mozart more like his own *glad* music than like anybody else's sad music? Is the particular piece of music we are describing funereally sad, or tenderly sad, or tragically sad, or patiently or rebelliously or abjectly or bitterly or sweetly or pensively or cynically sad? Or *is* it sad at all, now that we think of it? Maybe it is truly in some mood that only music knows and has the word for. Anyway, when it is so beautiful, do you wish to spend your time thinking of it lumpishly as sad?

These foolish questions may have been unnecessary in bringing me to my point. Perhaps they imply that we should not try to interpret the music but only implant it. *We may be filling the air with words while Brahms is waiting to speak.* Or it may be that my friends Dr. Schoen and Dr. Bingham are right, and that *one cannot teach appreciation but may spread a contagion of feeling by first catching it himself*. In any case, my point is that no verbal description of meaning will say what the music says, for even when there is an avowed message which music would express, the impressions it creates while delivering the message are the richer part of its glory. Except for the value of these impressions, we should not need music at all, for the message could be otherwise conveyed. If we disregard the golden and wonderfully wrought casket, and throw it aside while we reach greedily for the lump of content, I fear we must lay ourselves open to the charge of lacking both musical and psychological subtlety.

Touching on the large musical experience as contrasted with smaller graded experiences, it seems clear that both have place and value. The pedagogical problem is to gauge their proportions properly. Just now this problem confronts not only music teachers but all teachers with burning insistency. The inventions of the last decade or two have enabled us to bring the large experiences of a lifetime into the schoolroom, and to bring them there with a richness, completeness and frequency sufficient to fill the whole time and attention, if we wished, of all the students. The outlook is stimulating: the educational millenium seems at hand. But we have to remember that *while all great experiences are educational, all education does not lie in great experiences.*

EDUCATION has been defined as analysis of experience. It may be retarded by over-analysis of a meagre experience or under-analysis of a rich experience. The range of experience, then, does not tell the whole story. Even more important is the perfect proportioning of the analysis. A Kant can become a master among the greatest minds without ever traveling more than forty miles away from his native Königsburg; and on the other hand a man may move among all the grandeurs the world has to offer and remain commonplace. There

is no ground, therefore, for a blind faith that exposure to great experiences will bring about the millenium. Instead, the task that confronted the first teacher and that first confronts every teacher still remains. That task is, first, to bring about, at successive stages of an individual's growth, a set of experiences that provide possibilities of favorable developmental reaction; secondly, to employ all pedagogical tact, wisdom and skill to induce favorable reactions, and favorable reactions only.

Among the myriad experiences appropriate to any scheme of education, the enlarging, horizon-widening experience has an important and indispensable place. Its strongest feature is that it holds vast possibilities of stimulation, of general enlightenment. In this it contrasts so sharply with the humdrum of daily routine—often made more arid than necessary by reason of local pedagogical drouth—that it flames as a beacon of escape from dullness before the eyes of both teachers and pupils.

But there is danger in its very largeness and indefiniteness of stimulation. It may open a new world, but if the child cannot take full possession of some ground therein which he may use as his own pleasantly familiar playground, he has been in a way victimized. To expose him repeatedly to such strong allurements may finally create in him either a thirst for sensation or a callous indifference that betokens not lack of musical interest but lack of proper encouragement, a sophisticated cynicism, or, for the most talented, an early burning out of a fire that should have endured throughout life. I often wonder if the failure of prodigies to develop in later years is not due to just such a premature consumption of the whole stock of fuel.

I FANCY I have seen signs of all the foregoing varieties of result among children who have been "fed up" on concerts and elaborate music and comparatively starved with respect to the simple but wholesome foods that should have constituted their daily diet. And it all seems so unwise and unnecessary. There is surely music at any and all times that is big for children or big for youths, without using the music that is big for men and for musicians only. Not but what this latter might and should be used, too, but only as the rare eye-opening experience, *not* to be analyzed, *not* to be definitized into points of learning, but simply to shake the sediment of routine into solution again, that it may perchance settle into new and crystalline forms. Such is the favorable reaction that should be sought; and to seek more is to create unfavorable reactions. The problem is the same with any grade of experience whatever, from the simplest to the greatest. It is to induce the reaction appropriate to the calibre of the experience, and that sort of reaction only. To let the small but potentially beautiful daily experiences, that should be embraced in entirety and be assimilated into rich growth, pass as humdrum incidents, is just as great a mistake, but not greater, than to overplay the absorptive powers of the student in relation to greater experiences. I repeat, the experiences should be in grade, and the amount and definiteness of analysis, as dependent upon the *kind* of experience, should be nicely gauged. The comparative frequencies of the one kind of experience or the other constitutes the remaining and less difficult phase of the problem.

TO speak in concrete terms, the phonograph has enabled us to bring the music of the world into the schoolroom; radio broadcastings now constitute an additional agency; meanwhile orchestra concerts for children have grown apace; and within a short time it will be possible to bring an entire opera into the school to be both seen and heard in a reproduction that is an excellent replica of the original. For some pupils, at some times, programs of some kind, in some proportion to other instruction, may well be employed from all these agencies. Even what might appear to be indiscriminate employment has its uses *if pupils are not expected to exhibit an unnatural degree of comprehension and appreciation.* There is no reason, for instance, why a child of six years should not hear a symphony orchestra; indeed, there are some reasons why he should. In such a case I should be indifferent to the program, just so long as the music was good, because a child at that age is not prepared to make any reactions whatever to compositional content. I should not ask him questions or direct his attention to one factor or another for fear of spoiling his own direction of interest; but I should be pleased if *he* asked questions, and I should try hard to answer them. At the end of five or ten minutes—his sensibilities and attention-span would hardly permit his real musical experience to be longer, no matter how long he was kept within earshot—I should feel that a valuable and necessary but vague foundation for succeeding experiences had been laid, and should be content. Danger would arise if my pedagogical and uplift microbes stirred too vigorously and led me to want to reveal too much of what *I* felt to that defenseless youngster. This over-eagerness to uplift the children and masses is a constant danger. It is largely responsible for such over-stimulation, with its attendant dangers, as may sometimes be seen.

With either elementary or high school pupils the principle is the same. There is a steady growth, a laying of cell on cell in the spiritual make-up, that can best go on in the schoolroom, given a wise teacher; and there is the bursting sunlight of a new experience that can quicken life throughout all the cells. The two must not be set in competition but must work in cooperation. If our schoolroom work grows dull and unfruitful by comparison, we have failed as teachers and can claim strength only as promoters. *If the large musical experiences fail to attract the children, to the point that they do not seek them of their own accord, we have missed either the right range of experience or the proper range of analysis. If, however, the regular basic schoolroom work seems ever more musical and the extension programs ever more comprehensible as the two activities advance together, we are blest, because we have succeeded.*

The Standard Dictionary thus defines empathy: "The ascription of our emotional feelings to the external object which serves as their visual or auditory stimulus." As Vernon Lee illustrates the meaning, a mountain *rises* because our eyes must rise to behold it; and *it falls* on the other side, because our eyes must fall to follow its contour. Similarly a melody rises or falls because of some correlative actions (infinitely more obscure, however, than those of the eye in the case just cited) that take place within us; and its rhythm is vigorous or quiet, again because the correlative actions within us are vigorous or quiet.

IT is clear, then, that the nature of the action in use determines the emotional qualities of the thing heard or seen. The question I would raise next is this: How much of this action within us, which lends to the object whatever character and tang it may have, is congenital and arises out of our original constitution, and how much is due to powers developed in us by active dealings with life? To put it in concrete terms: How far does an infant who has never walked catch the tang of march music merely because he is a biped with *potential* duple leg-rhythm, as compared with the tang he catches after he has learned to walk? And we may as well extend the inquiry now and be done with it: If the infant became paralyzed before he walked, and never did walk, what would be the tang of martial music to him? What would be the tang of it, in that case, if he never saw other people march? What would be the tang of it if he did see them march, but without music, and only heard march music separately? What would be the tang of it if he saw them march and heard the martial music in connection therewith?

If you see this as I do you will agree that these queries strike at the very heart of the question as to how much of a vivid appreciation of music can be expected from an organism undeveloped by active dealings with life, and with life *in connection with music*. The whole question of developing appreciation from listening alone, considered without any reference to the student's active dealings with music, opens out at this point. Moreover, it is not a problem of appreciation without any experience, but is a problem of a correlation between experience and appreciation, implying that they are interdependent, that some more or less definitely fixed proportionings exist between them, and that they may rise or fall together.

Doubtless some responses are predicted in our nature in the beginning. I have already mentioned the extraordinary power of sound upon us. A sudden fortissimo sound causes an infant sharp distress and startles us adults. Pure tones, ugly tones, high tones, low tones, awaken reactions that have various emotional colors even to an infant. I think it is idle to say that any sort of action upon the world about him, or most rudimentary dealing with the production of tones, is necessary to fit the infant to exhibit these "appreciational" reactions. They must be implicit in the very auditory mechanism with its connections. One such connection may, it is true, be with the vocal apparatus. Prall mentions the possibility of this, but does not speak in positive terms, since information is lacking. But while the possibility of some emotional reactions is thus provided for by the very nature of our organism, those that are implicit are much too meagre to account for the reactions that later become observable.

Do these later reactions, meaning now intuitive response to the myriad shades of emotional meaning in music, develop through hearing alone? The question is shrouded in obscurity because we cannot isolate the factor of hearing. While a child listens through the years he is growing and bodily changes are taking place. We can imagine that these changes produce an organism which registers reverberations more widely and delicately than the infant organism, which would mean that his innate musicalness is greater; but we know little as to that. The first difficulty in knowing arises from the fact that meanwhile his mentality, his memory and coordinating power, have increased and have been dealing with an immense number of auditory experiences—which is to say that his hearing is becoming greater in itself and inextricably woven in with the other, that meanwhile he has walked, run, danced, waved his arms, tapped on glass, metal, wood, bells, has cried, cooed, shouted, talked and sung, and has felt some way about it while he did so. In this last respect, for our present purposes, the child has become a producing musician, that is, he has established associations between certain feelings and certain rhythmic, tonal and melodic self-expressions.

IN order to make fruitful investigations we need an assortment of different worlds. If we had a soundless world and could let children grow up in it, say to the age of sixteen years, and then introduce them into this very sounding world of ours and compare them with the children grown here, we might learn what part physical development alone pays in making the organism susceptible to feelings arising from music. Or if we had a world in which mental and physical development in many ways went on normally, but in which, at the age of two years, there was an arrestment of power for physical movement and power of producing tones by either vocal or mechanical means, and could then have musicians play to the subjects constantly (not incessantly!) for some fourteen years—then we should have an opportunity for discovering what sheer continued hearing of music does, apart from locomotion and self-expression by tonal means, in making individuals understand and appreciate music.

Since we cannot have these curious experimental worlds let us consider a little more carefully what goes on in this real one. If you have played the violin, various tactual and muscular sensations, bow-pressure and weight, speed and firmness of fingering, string resistance to the bow at various distances from the bridge, etc., have been connected with what you heard and with what you felt, your emotional intention, while you played.

When you listen to a violinist these sensations with their associated emotional colors arise to contribute emphatic understanding. Is there a scintillant shower of tones that makes small technical demands? The emotional tone of the music is shallow, there is vivacity without depth. Is there a slow movement that is played with depth and intensity of tone? You feel the grip of the bow on the resisting string, close to the bridge, the pressure on the bow stick, the determined pressure of the fingers on a string that is being coerced to give up its last measure of expression. In short, your emphatic power is conditioned not by auditory and rhythmic reverberations alone, but by other reverberations in your system that have come to join them through your experience with violin. It is doubtful whether a pianist or a horn player catches the "feel" of the violin music so quickly and surely as you do. Certainly one who had never made the most rudimentary attempt at singing or at playing any instrument would be less certain of the emotional intention. It is precisely lack of such practical associations, I think, that accounts for the tragically or ludicrously inappropriate response, smiles, untimely applause, silences, bewilderment, with which a lay audience receives the performance of a pianist, violinist, or other instrumental soloist. It is noteworthy that such inappropriate responses do not often arise in connection with singing, and this helps to prove the point. We all use our voices to some extent for emotional expression, and so know in a measure a sad voice, an excited voice, an exulting voice, a tender voice, together with the melodic lines and nuances that go with that mood-quality.

I SHOULD be unfair to truth did I not add that there can be, as we often have opportunity to observe, production of music without appreciation. Many who have little or no ability as producers appreciate music more truly and deeply than many who do produce it. The contradiction is an apparent one only. Some persons have much more imagination than others, and their obscure and unknown efforts in producing music reveal more to them than advanced producing ability reveals to others. So does a novelist know how life affects characters even better than some of the characters know. But granting equal, let us say mediocre, imagination in two persons, the one who learns to produce music will surpass in appreciation the one who does not.

Two eminent authorities may be cited as supporting the position I am maintaining. One is M. Jacques-Dalcroze. That rhythm and mood in music should be re-enacted by, and thereby made substantial in our organism is the thought at the basis of his great gospel. The other is Dr. John Dewey. His doctrine that interest and meaning do not inhere in an object but that our active responses pour content into it, seems to me to apply here.

We are wise, then, in developing participation in producing music to the admirable extent now apparent in our schools, and I believe we should make participation unanimous among our students so far as that can be done without coercion. On the other hand, *the chasm that we have thrown between our efforts toward production and our efforts toward appreciation is deplorable.* All of our singing and playing groups should steadily gain in appreciation, and all of our appreciation groups should sing and play. To listen to some one else's music is good; to listen to our own, and make it more and more worth listening to, is better.

My last point, the relation that exists between the appreciative and the creative attitude, is connected so closely with the preceding one that it needs only brief discussion.

NOT long ago, as a member of the Torch Club, I spoke to Pittsburgh members on the subject: *Highways and By-ways for Musical Pilgrims.* The ensuing discussion turned for a time, as is inevitable nowadays, upon jazz, then later to ultra-modern music. At the time our Pittsburgh International Art Exhibit was in progress and all over the town there was much interest and discussion about it, especially in connection with some extraordinary ultra-modern works from many countries. Finally a member of the Club asked me: "Is there not a blood-relationship between modern music and modern painting? Do they not spring out of much the same psychological states and pursue the same aims? And just what are those aims?" I could only reply: "I regret that I am too ignorant to answer. In the case of music I believe I can penetrate the composer's feeling and divine his purposes. In art, I have had no instruction and cannot recall ever having made even rudimentary attempts at drawing or painting. Lacking that experience I find myself utterly unable to guess how a man feels when he lays paint on canvas in that way."

After what was said in the preceding section, it is evident that this incident might as well have been related in support of that proposition as in support of the present one. I wish to extend the thought a little way, however.

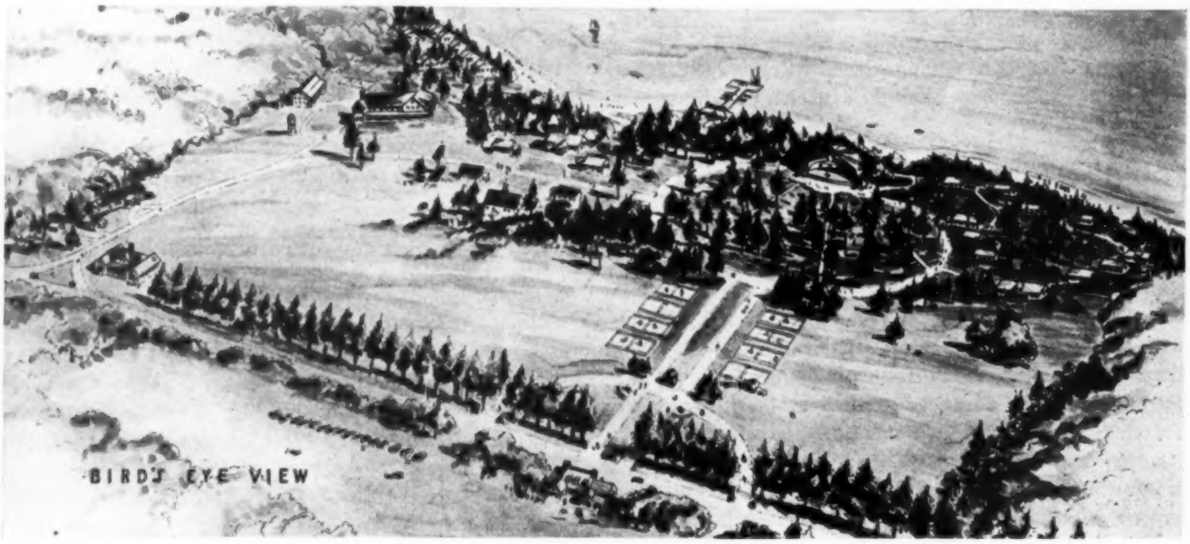
The creative attitude in music or in art, as conceived here, is not the endeavor to create original works. It is a commonplace in connection with music to regard performance as re-creation. Unless the performer puts himself back of the music and stands there at the side of the composer, sharing richly the creative intention and the creative thrill and interpreting it in terms of his own need for expression, he is a mechanician, not a musician, and cannot be said at the time to be even an appreciator of music, much less an artist. *The appreciative and the creative (or re-creative) attitudes are therefore one.*

But just as the long series of mental states and the complex series of actions that go to make the violinist later move forward and up to join with and color his feeling about the music he plays, making it violin music; and just as some movement down those same paths of thought and action by one who is to listen and appreciate

will, according to the vitality of his imagination, give the listener advantage in appreciative understanding of the violin concert; so will some movement adown the paths of thought and action that are traced by a composer enable the listener to appreciate better what we may call compositional intention. This is the reason why we have found in Pittsburgh that the students in our harmony classes, where the work is based almost exclusively on original composition, often develop a rich and true appreciation more rapidly than do the students in our appreciation classes; and consequently we have developed one appreciation course in which composition of little pieces is the principal factor. It is the reason, too, for our having an almost incredible amount of improvising and notating of original melodies and songs on the part of our elementary school children, from the kindergarten throughout the grades. Wherever that work is richest we find the interest in music greater, the singing more beautiful, the sight singing more fluent, the part-singing more finely chiseled. The practice has grown to such a point that an elementary school giving a school concert hardly considers itself entitled to a respectful hearing unless it includes a few songs composed by the singers themselves; and whole cantatas and operettas, or plays with music, are by no means a rarity. Just last week I went to a school in a district that never has more than the bare necessaries of life and now is feeling the pinch of unemployment. I went to hear a whole group of Indian songs composed by pupils from third to sixth grades, as part of a project done in cooperation with the Educational Department of Carnegie Institute and Museum. I should have been prepared, after what I heard in the past; but the beauty and the finely caught Indian character of those songs astounded me. They were evidently the children's very own, too. None of us music teachers in Pittsburgh could compose melodies so unsophisticated. Rhythms, cadences, and even modes, in one case, that are not in our conventionalized minds were delightfully used. The children were in a mood that I can only call celestial. Such expression as I saw seldom comes into their eyes when they sing songs that someone else composed—and yet they sing those other songs beautifully, even hauntingly.

I think those children are likely to learn music appreciation.

The moral is to lead all pupils to sing, to play, to make up music, and to listen to much good music, as in concerts; but before you have them listen, *be sure they have developed the organic appreciational apparatus to listen with, for ears alone will not suffice.*



The Eastern Music Camp

LOCATED on Lake Messalonskee, in the heart of the Belgrade Lakes section of Maine, this summer music colony for high school students and supervisors of the Eastern States will open July 1, 1931, for an eight weeks' season. The musical and educational program is similar to that of the National Camp at Interlochen, and will be centered around a chorus, orchestra and band, including class and private instruction, ensemble training, daily rehearsals and a series of public concerts. There will be the usual summer camp routine, to provide for the physical, mental and spiritual well-being of students and staff.

Equipment, a substantial part of which is already completed, will include class, practice and recreation buildings, a beautiful amphitheatre and stage, hospital, administration building, public waiting room, besides the necessary dormitories and cottages for students and staff. Boys' and girls' camps are located at opposite extremes of the campus on the lake front. (The camp property includes about 150 acres of land.)

The operation and management of the camp will be under direction of the Eastern Music Camp Associates, a non-profit organization or trusteeship, whose board of trustees interlocks with the directorship of the Eastern Music Camp, Inc. The latter is the holding company for the physical property of the camp. The president of the corporation is Henry F. Merrill;

(Continued on page 53)

The Inclusion of Musical Studies in the Liberal Arts College Course

By WILLIAM C. MAYFARTH

THE study of music is no longer reserved for the peculiarly endowed individual and the socially elect; it has become a very important part of our whole educational scheme. Perhaps nowhere in the world is this great factor of education so advantageously advanced as in our country.

Music has become an accepted integral part of every well-balanced educational program from the primary through the higher grades in the accepted schooling of the citizenry of tomorrow. How much real value is there being derived from this general and all-inclusive music study? Are the Liberal Arts colleges making the right use of its possibilities and recognized advantages? Are the broader educational and cultural benefits being promoted and emphasized? What share of the exposition of courses or plans of study in the general Liberal Arts recommendations do our academic advisers and deans of women and men give to the study of music? These are questions to which every far-seeing educator should give some thought.

The day of the public concert career for the average prospective professional has gone, and no longer are well-informed musical leaders emphasizing or promoting schemes looking to the purely demonstrative end. Great artists of world fame are supplying the demands of our present day concert-goers, and rarely is it the case that an artist of national reputation only can muster a large enough audience to keep his local manager from financial losses. And the radio is not to blame for this except as a contributing cause. With our thousands of musical organizations of workers of all ages, the thousands of products sent out from our musical factories, large and small, and the many home-made musicians, we still have very small audiences for a concert-giver or public performer.

An Indictment

Do the American people no longer care for music? Are they devoid of feeling for the tonal art? No, no, a thousand times no! The educational system is the place to look for the trouble. Our generation has been led to talk music and to recognize the perfections and imperfections in the projection of sounds representing and, perhaps more often, misrepresenting musical works through mechanical means—to wit, through the wide class-room use of the player-piano, the phonograph and radio.

Why do we not find the urge for self-expression (the only complete way to satisfy man's natural desires in music), as well as a keener appreciation, manifesting themselves on a larger scale than was the case during Beethoven's time? We have every reason to expect such a change. Have we not in the last generation educated tens of thousands to better understand and appreciate music? What is becoming of all the do-re-mi and appreciation victims? They are joining the great army of appreciators of mechanized sound—I cannot use the terms *tone* or *music* to dignify the products of radio and other mechanical devices for the reproduction of musical art works. Our educational system has failed, and deserves the indictment.

To *make music,* however poor, is better than exposing oneself to imperfect and harmful sound reproduction. This becomes more pronounced if the individual is dependent on mechanical means exclusively.

Why have not the educational institutions, lower and higher, succeeded in giving that finer and broader appreciation and understanding? Or is the aesthetic elevation in our cultural development limited to mechanical and unnatural representations? Are we to leave out of consideration the delights of self-expression and that more intimate understanding which comes through singing or playing upon some instrument?

Responsibility of the College

For the greater influence of the educated citizen and more especially for his cultural development, the Liberal Arts college is largely responsible. Education without culture—that is, education obtained without contact with the fine arts—is not well-rounded or complete. The lower institutions would soon contribute their share if the higher institutions would show the way and set the pace. I, therefore, absolve the former to a large degree but not entirely, as they have their own responsibilities toward those who go no further for one reason or another.

The professional school is conforming to the need of the hour and no longer is the purely demonstrative phase of the art emphasized. *Music Education* is the watchword, and the preparation and training for the two broader fields is the newer avenue—that is, for the teaching and musical missionary fields. Our largest musical endowments are shaping their programs in this direction and doing much to meet the changed conditions.

The Liberal Arts college can do its share by making conditions for the inclusion of music in the general course similar to those that exist in all other curricula offerings. The faculty advisors might profitably assist the young student, especially the lower class member, to expose himself to a systematic study of music or any of the fine arts. That the average student, boy or girl, is

(Continued on page 52)

Music for Every Child—Every Child for Music

Music Supervisors National Conference

Russell V. Morgan, President

Executive Committee: Russell V. Morgan, Cleveland, O.; Frank A. Beach, Emporia, Kans.; Ada Bicking, Lansing, Mich.; Walter H. Butterfield, Providence, R. I.; Karl W. Gehrkens, Oberlin, O.; Mabelle Glenn (1st Vice-Pres.), Kansas City, Mo.; Max T. Krone (2nd Vice-Pres.), Cleveland, O.
Executive Secretary: C. V. Buttelman.
Headquarters and Publication Office: 64 East Jackson Boulevard, Suite 840, Chicago, Illinois.

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Eastern Conference: Elbridge S. Pitcher, Auburn, Me.; James D. Price, Hartford, Conn.
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Northwest Conference: Grace Holman, Spokane, Wash.; Anne Landsbury Beck, Eugene, Ore.
Southern Conference: Edwin N. C. Barnes, Washington, D. C.; Grace Van Dyke More, Greensboro, N. C.
Southwestern Conference: George Oscar Bowen, Tulsa, Okla.; J. Luella Burkhard, Pueblo, Colo.

(For names of Sectional Conference officers, see Sectional Conference Departments in this magazine.)

Committee Chairmanships

IT is with a great deal of pleasure that I announce the chairmen of six committees:

Committee on Vocal Affairs: Dr. Hollis Dann
Committee on Music Appreciation: Dr. Mabelle Glenn
Committee on Instrumental Affairs: Dr. Joseph E. Maddy
Committee on Music Education Through Radio: E. B. Gordon
Committee on School Music in Community Life: W. W. Norton
Committee on Music Theory in the High School: Arthur E. Heacox

In the majority of cases these committees are practically complete and some of them organized with chairmen of sub-committees for more efficient work. There are, of course, other committees to be formed, but as I have said at other times, I am anxious not to have any new committee formed until we are sure that the problem at hand cannot be assigned to a committee already existing. There are three or four other committees under consideration and they will in all probability be organized.

In the February issue of the Journal a complete roster of committee memberships will be printed.

Legislative Coördination of the United Conferences

AT the time the new constitution was adopted for the National Conference, all of those who studied the document realized two things: first, that it is an excellent instrument for our purpose, and second, that certain problems would arise as the new form of administration was put into effect, particularly where contacts were made with the Sectional Conferences.

With this in mind I am forming a committee on legislative coördination upon which every one of the United Conferences will be represented. This committee will make a careful study of each constitution, concerning itself only with such portions of it as touch upon the working relationships with the National and each other. Having completed such a study, the committee will send its recommendations to the officials of the individual Conferences, who will have the entire responsibility for action.

It is essential that each of the Conferences preserve individuality and freedom of action, yet for the good of all, certain definite relationships should become uniform. I am sure that all music educators desire to have the new form of administration for the National Conference function in the best possible way.

The Spirit of the Guild

AS we go back through hundreds of years the realization comes that individuals of any great profession or craft tend to seek out those in the same work, and as these groups become larger, some form of organization comes about. The striking characteristic of the old guilds was the pride of membership and the spirit which permeated every individual in the group.

In this day it is conceded that labor has the right and need to organize. It is likewise conceded that capital has the same right. In this development the spirit which animated the guilds of former times is sometimes lacking—the chief motive seems to be that of economic adjustment. However, in such professions as law, medicine, dentistry, etc., organization has been deemed essential and is concerned largely with development of a high sense of pride in their calling and the development of a code of ethics which benefits both society and the individual. It is this spirit of unselfish devotion to ideals that has on the whole caused the organizations of professional men and women to be held in such high regard.

The musician has frequently mistaken isolation for independence. Some of us are not quite sensitive enough to the fact that the desire of an individual to improve music education has small power for accomplishment until that individual joins with others, whereupon a peculiar phenomenon becomes apparent; instead of the simple addition of one individual's power to that of another, it becomes a multiplication which increases the power of the group to a much greater amount than the sum of all the individual powers. This is one of the outstanding values of an organization that has as its first consideration pride in the work that it is doing and the united power and will of all the individuals to carry on the work of the profession. This means, of course, that every member of the school music group is not only neutral but an actual obstacle to the improvement of music education *unless he contributes the power of his membership to the group.* The increased respect we now find for music both in the field of education and in the community is largely due to the strength of our United Conferences supporting individuals chosen by the group to carry out any action desired.

We want to urge upon you that the organization is important this year and every year and that it is essential that our membership shall continue to increase year by year, with the realization that the Sectional Conferences and the National Conference have equally vital positions in the program of music education, and that proper support is imperative for all.

Responsibilities

RESPONSIBILITIES may include almost anything. I am particularly interested now in presenting some definitions of fields of activity assigned to the various working groups of the Music Supervisors National Conference.

The Executive Committee is specifically charged by the constitution with the responsibility for all mechanical and financial operations of the Conference. It is likewise responsible, together with the president, for the formation of all policies which govern our work.

The Board of Directors is specifically charged with the study of all inter-conference relationships and such other problems as seem worth while to present for their consideration.

The Council of Past Presidents consists of all former presidents of the Conference, to act as an advisory group. They will be specifically asked to prepare all material presented in the form of resolutions for action by the Conference.

The National Research Council is very definitely assigned to a study of problems of music education and to publish the results of their findings in a series of bulletins.

All of the committees are set up to consider some definite phase of music education and are primarily concerned with calling increased attention to a particular activity and suggesting means for improving instruction.

It is the strong desire of the president that we go very slowly in the appointment of committees, creating only such as seem clearly essential. It is also the desire of the administration to define rather clearly the fields in which each committee is to work. This will prevent overlapping and confusion and will likewise give each committee a stronger feeling of the power within its own field.

Correspondence

I HAVE a natural inclination to visit with people and wish it were possible to have intimate chats with every member of the Conference. As that can't be done, the next best thing is to ask you to feel perfectly free at any time to write me about any suggestion or idea that may affect or improve the value of the Music Supervisors National Conference to the individual.

We must never forget that it is you and I and thousands of others of us who constitute the reality of this great organization.

R V Morgan
President

December 1, 1930
511 Standard Trust Bank Building, Cleveland, Ohio.

THE JOURNAL OFFICE AT ITHACA

SOMEONE questioned the statement in the October Journal regarding the weight of the freight represented in the Journal office equipment shipped from Ithaca to Chicago. This calls attention to the fact that members cannot, without seeing the office, appreciate the size to which it has grown, particularly as the bulk of the increase in capacity and equipment has taken place in the past three or four years.

Members will therefore be interested in these pictures made in the Journal office a few days before the conference goods and chattels were packed up and moved from Ithaca to Chicago last August.

Top row, left to right: (1) A corner of the stock room. The boxes are full of books. (2) Stenographer's office. (3) Mailing department. (4) More of the mailing department and a wall-full of Conference books and bulletins. The cabinets in this and other pictures contain the Conference mailing list plates. *Second row,* left to right: (1 and 2) Stock and shipping. (3) Mailing table. (4) Just so as not to slight the mimeograph. (5) Mrs. Weaver tutoring the new Ex. Sec. *Bottom row,* left to right: (1) The addressograph—power plant of the Conference office. (2) Editorial office. (3) Where the addressograph plates were made. This graphotype has spelled out the names of many, many thousands of supervisors—and thousands of address changes. But it is not a mind-reader. Somebody has to furnish the copy. No copy—no address change—no Journal—no Book of Proceedings. (4) Paul Weaver's private office.

A Wisconsin Experiment In Radio Teaching

H. L. EWBANK
The University of Wisconsin

THE Wisconsin experiment to measure the effectiveness of the radio in teaching music to students of the sixth, seventh, and eighth grades in twenty-five rural schools in Dane County, Wisconsin, was conducted by the Radio Research Committee of the University of Wisconsin.* This Committee consisted of Professors E. B. Gordon of the School of Music, John Guy Fowlkes of the School of Education, H. L. Ewbank of the Department of Speech, and Miss Mary D. Webb, Research Assistant. The experiment was made possible by a grant from the Payne Fund. The experimental schools were chosen by the County Superintendent and provided a cross-section of rural children of the county.

After the groups were selected, the teachers were invited to come to Madison for a conference at which the aims and methods of the experiment were explained. It was decided to broadcast the music lessons on Tuesday and Thursday from 1:00 to 1:20 P. M., the course running for a period of ten week^

The Lessons

Before beginning the lessons, the Gildersleeve-Harrison Music Information Tests in slightly modified form were given to all the children—approximately 1,000 in number. The same test was repeated at the conclusion of the ten weeks' work.

The broadcasts were given by senior students in the course in Public School Music under the direction of Professor Gordon. Each lesson was carefully prepared and rehearsed in advance; the same radio teachers appeared repeatedly. The music lesson consisted of four parts:

1. Information about music, musical instruments, composers, etc.
2. A music memory list of compositions which were heard repeatedly.
3. Music presented with a view to developing rhythmic response.
4. The actual learning of songs, including one in two parts.

The last two items distinguish this experiment from other radio lessons in music with which we are familiar where the aim is to cultivate the appreciation of good music through listening. This course was constructed with the idea of securing the greatest possible amount of student participation.

The Methods of Testing the Results

(1) Each school participating in the experiment was asked to make a scrap book of musical information. These books contained pictures of musical instruments and composers, articles on musical topics clipped from papers and magazines, summaries of the broadcasts, etc. These scrap books were judged and the four which were thought to be best were described over the radio. The teachers regarded the scrap book as a highly successful teaching project.

(2) The effectiveness of the teaching of the rhythmic work and of the songs cannot be measured easily by objective examinations. Professor Gordon, therefore, visited a number of schools during the broadcasts and observed the students at work. He also visited these schools at the conclusion of the course and heard the children sing the songs taught. The results were much better than he had anticipated and convinced him that singing can be taught over the radio.

The Objective Tests

As indicated above, the Gildersleeve-Harrison Music Information Tests were given at the beginning and repeated at the end of the broadcast. The scores made at the end of the course were compared with scores made by the same students at the beginning. The results were as follows:

Sixth Grade, critical ratio of 11.17 in favor of progress as result of course.

Seventh Grade, critical ratio of 9.09 in favor of progress as result of course.

Eighth Grade, critical ratio of 11.14 in favor of progress as result of course.

These critical ratios are well above four which is accepted by statisticians as denoting certainty, showing that the radio lessons were highly successful in teaching music when the measure applied indicates progress made by the students during the course.

General Comment

(1) Reports made weekly by the teachers in the experimental schools indicated that in their opinion the broadcasts were successful in arousing the students' interest and in teaching the subject matter of the course.

(2) Members of the Radio Research Committee are convinced that the radio can be used to teach subjects when no qualified teacher is available in the classroom, and that its greatest use will be to supplement the efforts of the classroom teacher.

*This experiment was carried on in two fields, i. e., current events and music. The section of the report relating to current events is omitted as being irrelevant. (E.B.G.)

Music Education Through Radio

Beginning a New Department in the Journal

THE decision of President Morgan to form a new committee which shall concern itself with the use of the radio as a supplementary device for teaching music in the schools seems to be a timely one. The pioneer work which Mr. Walter Damrosch has been doing through the National Broadcasting Company and the more recently developed School of the Air promoted by the Columbia Broadcasting System are among the significant experiments in the field of educational music broadcasting.

In Mr. Morgan's own city, important experiments are in progress in which the radio is used as a supplementary aid in teaching school music. Other experiments are in progress which should be watched with interest; therefore a department devoted to this type of undertaking in the MUSIC SUPERVISORS JOURNAL should be both stimulating and suggestive.

The Federal Radio Commission seems definitely to favor a larger time allotment for educational broadcasting; therefore, the probabilities are that in many cities throughout the country supervisors of music may find it possible to utilize local radio stations in furthering their educational objectives.

It will be the purpose of the newly formed committee to serve as a clearing-house for the things already being done, and to outline possible plans and experimental projects which may be undertaken. The chairman of the committee therefore invites correspondence with persons interested and especially desires accounts of interesting educational usage of the radio in connection with the music work of the schools.

EDGAR B. GORDON,
The University of Wisconsin,
Madison, Wis.

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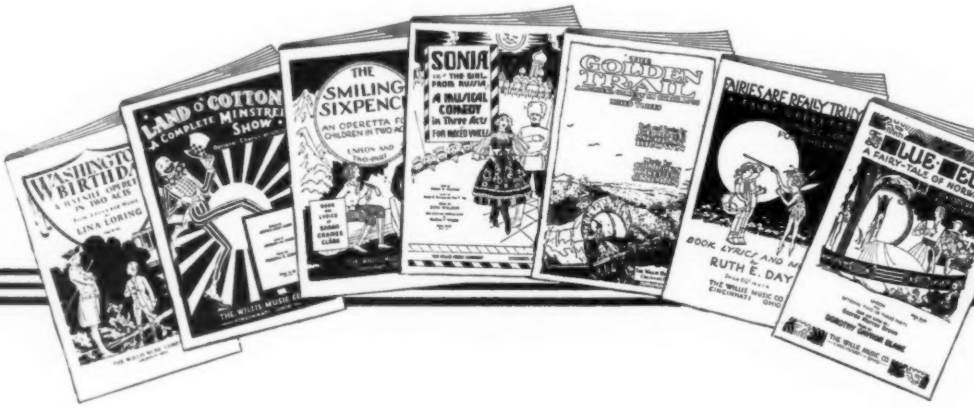
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VOCAL MUSIC DEPARTMENT

Conducted by Hollis Dann, Director, Department of Education, New York University

Third National High School Chorus

INTEREST in the Third National Chorus is widespread. It was necessary to organize the chorus before the first issue of the Journal was published, thus losing the wide publicity given the 1928 and 1930 choruses. So great is the interest that a large excess of applications which could not be rejected made it necessary to enlarge the chorus to 500; even then a large number of perfectly satisfactory applications had to be rejected. Thirty states are represented, covering a wide territory from California to Massachusetts, from Minnesota and the Dakotas to Texas and Florida. The interest and enthusiasm with which directors and pupils begin the work of preparation augurs well for the success of the Detroit concert.

Vocal Affairs Committee

President Morgan and many Conference leaders both in the vocal and instrumental field, believe the time has come for a concerted move to promote group singing, following in general the procedure which has proven so successful with the orchestra and band. They believe also that the Vocal Affairs Committee should take the initiative in this undertaking, following the example of the Committee on Instrumental Music.

President Morgan has asked me to accept the chairmanship of the Vocal Committee, continuing the work so well begun by Mr. Hesser and other members of the committee. I have accepted the chairmanship and feel greatly encouraged by the widespread interest and enthusiasm concerning the present and future of group singing. This interest and enthusiasm is not limited to those who are closely identified with choral singing. The instrumental leaders are insisting that effective steps must be taken to promote group singing. Joseph Maddy, Victor Rebmann, Glenn Woods, Will Earhart, David Mattern, C. M. Tremaine, Clarence Byrn, Edgar B. Gordon, and many others are wholeheartedly urging the importance of choral music. This fine attitude ensures a united effort to do for group singing what these leaders have done and are doing for instrumental music. There should not be, there must not be any lack of coöperation, any unfriendly rivalry between these two fundamental and equally important musical activities. Each should be an asset, a necessary complement to the other. There is gratifying evidence that the thousands of supervisors constituting the National and Branch Conferences are ready and eager to go forward in a united effort to bring deeper interest, higher standards and better musicianship into choral singing in school and college.

President Morgan has not yet announced the personnel of the Vocal Affairs Committee, therefore no committee action has been possible. The suggestions here made are purely unofficial and are offered with the avowed purpose of stimulating thought and discussion and especially to elicit suggestions from the thousands of supervisors who read the *Journal* and who are interested in the promotion and improvement of choral singing. All who have suggestions concerning anything relating to the promotion of group singing, are urged to submit them in writing to the chairman of the Vocal Affairs Committee, that the Committee may have the benefit of the best thought of the thousands of teachers and supervisors. Suggestions by individual supervisors will undoubtedly be supplemented by the action of several organizations equipped to render invaluable service:

The National and Branch Conferences will no doubt organize sectional meetings devoted to different phases of choral music.

The Research Council is particularly well equipped to carry on special studies resulting in specific recommendations in pamphlet form.

The Instrumental Committee can give valuable assistance from its successful experience in the development of the orchestra and band and instrumental classes.

Adult Singing Organizations

The ultimate success of group singing in America depends upon active participation in choral singing by the adult after he is through with high school and college. It is imperative, therefore, that adult singing organizations shall multiply and prosper. To increase and make more attractive the opportunities for adult group singing should be one of our main objectives. Unless group singing carries over into adult life, the value of high school choral work is largely forfeited. Every supervisor of music, therefore, should be actively interested and identified with one or more adult singing organizations.

Four attractive and worthy types of group singing exist in every state and are practicable for every community where a high school is located..

1. *The Chorus Choir.* Every church should have its chorus choir. Every music supervisor might well be identified with a church choir either as director, organist or soloist. The potential power of music in the service of the church is unlimited; the failure of the churches to utilize this tremendous force is tragic. Dr. John Finley Williamson is demonstrating in a hundred churches within a radius of one hundred miles, that vested choirs—children's choirs, junior choirs and senior choirs, in both rural and urban churches—arouse and hold the interest and enthusiasm of scores, sometimes hundreds of children and adults in Sunday school and church service, largely increase the attendance, add materially to the interest and impressiveness of the services, and withal, discover and develop the musical talent in the church and congregation.

2. *The National Federation of Music Clubs.* There are hundreds of these organizations in the United States which have achieved real success. These clubs are always in full sympathy with music in the public schools; always ready and willing to help the supervisor. The supervisor should utilize this potential asset and seek the active coöperation of the organization in the fostering of choral singing.

Much more could be done in the promotion of choral organizations by the Federation if it were not for the lack of capable conductors. One of the outstanding needs of choral music is more and better conductors. The colleges, universities and conservatories must educate an army of capable conductors. Without efficient leadership choral singing suffers, often dies.

3. *The Associated Glee Clubs of America.* During the six years since the birth of this organization the men's clubs have steadily and rapidly increased until now the singing members number over 6,000. At their fifth national concert in Madison Square Garden on May 24, 1929, a chorus of 3,700 men sang to an enthusiastic audience of 14,000. The chorus consisted of 71 clubs from 60 cities and 9 states, all singing because they love to sing. The president, Mr. Clayton W. Old, 1113 West 57th Street, New York, tells me that many more clubs would be organized if a sufficient number of capable leaders were available. The director of music in the public schools is a logical leader of the church choir, men's glee club and the community

choral society. If he is properly equipped to conduct the high school chorus, he is fully capable of conducting these adult organizations.

Should we not seek active coöperation with the Associated Glee Clubs of America? The organization is keeping in close touch with all college glee club men upon graduation, welcoming them into the local glee club. It is also active in the organization of junior clubs. If you are interested, write to President Old who will send you intensely interesting literature concerning the organization.

4. *Musical Festival Competitions.* Many believe musical competitions to be the most effective medium for the advancement of music both for adult and school organizations; that they do for music what inter-collegiate and interscholastic games do for athletics. These advocates insist that experience in the United States, Canada and especially Great Britain, has demonstrated that musical competitions (1) increase community interest in and enthusiasm for singing and playing; (2) raise the standards of music sung and played; (3) improve the tone quality and interpretation, and (4) provide the best possible stimuli for the promotion and improvement of music. They maintain that experience has proven also, that the evils and abuses sometimes associated with musical competitions are due to faulty organization and administration and are, therefore, avoidable through wise and efficient management.

High school musical contests in the United States have increased at an amazing rate during recent years. The first national band contest in 1924 included three contests, with 17 bands competing. The 1929 band contest included 934 bands and 50,000 players. The 1929 national orchestra contests included 650 orchestras and 25,000 players. About twenty states hold annual statewide competitions which include attractive choral contests, drawing an enormous number of competitors. Many leaders in the vocal field believe that a national choral competition should be organized, supplementing the orchestra and band contests which have been so successful. This is an all-important question which should be thoroughly discussed until a wise decision is reached.

Questions

The following questions are offered primarily for the purpose of stimulating discussion and eliciting opinions pro and con:

1. Do supervisors need and would they welcome carefully selected lists of choral compositions suitable for mixed chorus, male chorus and chorus of women's voices, these lists to be suitable for concert programs and for con-

tests? Should the Vocal Committee proceed toward the preparation of such lists?

2. Do you believe that an authoritative pamphlet is needed on the organization and management of musical festival competitions (vocal and instrumental) presumably prepared by the Research Council?

3. Would you favor a national contest of choral organizations following the general plan of the national contests for orchestras and bands? If so, should the festival feature (massed singing of prepared numbers) be included in these contests?

4. Would you favor a comprehensive plan to give nation-wide publicity to all matters relating to group singing inside and outside of school and college, including district, state and national competitions, provided the project were financed and directed by an educational (non-commercial) organization?

Supervisors are urged to offer suggestions and express opinions concerning these and other questions relating to vocal music in the schools, sending communications to Hollis Dann, Chairman, Vocal Affairs Committee, 80 Washington Square, East, New York.

Feeding the Grade School Orchestra

By ANNE LANDSBURY BECK

THE importance of the grade school orchestra is apparent; not only does it lend distinction to its school, but its players are potential members of high school and university orchestras, and possibly later of more mature organizations. However, we do not need to conjure a professional future for these youthful musicians; that they may some day become playing members of home circles is a more humble but quite satisfactory wish for them.

How, then, to get young children playing in large numbers! Lessons are expensive. The instrumental supervisor who takes care of the high school band and orchestra, as well as the small orchestras in the grades, has time only for the individuals who make up his playing groups, and it is often the case, as in our small western towns, that the supervisor takes on the orchestras in addition to the other music duties of the school.

In the school orchestras are many different kinds of instruments, and in the case of young players, *all* are often getting a start together. The general tooting and blowing of these groups seems to be associated in *one idea*—an orchestra. We think of the orchestra as a unit.

In common with many other supervisors, I am thinking *toward* the group, but *through* the individual, and I want to talk about a plan which has worked out satisfactorily in a few moderate-sized school systems.

The violin, as we know, is the most useful melodic instrument, and it was thought wise, in the school systems of which I speak, to feature the violin particularly. Other instruments were taken care of in the usual way. Teaching the violin in small groups was tried with success, but it was soon discovered that *individual* lessons, even for fifteen-minute periods, insured much more rapid progress than could be made by young players working in groups for an hour. But individual lessons are expensive; to solve the cost problem a plan was adopted whereby thirty-five cents was charged for a fifteen-minute lesson. Who gives lessons for this price? The answer is, advanced students of music schools or of private teachers. The teacher goes to the school on one or two days a week and each child is excused from his classroom for the lesson period. Instruments are secured in large numbers through some interested local dealer; they can be bought or rented by the children at a moderate cost, according to arrangement by the teacher.

As many as twenty-five children in each grade building have been studying violin at one time under this plan. Association with the school has an advertising value to the children and to the parents. Often unexpected talent is revealed. Parents look with favor upon the results, and even though their children exhibit only average musical interest, they usually arrange, when financially possible, to have lessons continued on a more generous budget of lesson time and fees.

When each child is capable of playing even a little, he is rewarded by being allowed to play in violin ensemble. And charming, simple things are available for violins alone—regular four-part effects, with every child playing an easy, tuneful part. When later the school orchestra steps in and claims its own, the new members have *something to contribute* to the group.

Note: It is not expected that the foregoing will interest city supervisors who are so fortunate as to have instrumental instruction provided for their children free of charge, but perhaps the plan described will offer a suggestion to supervisors who have to invent ways of fostering the development of instrumental music. A. L. B.

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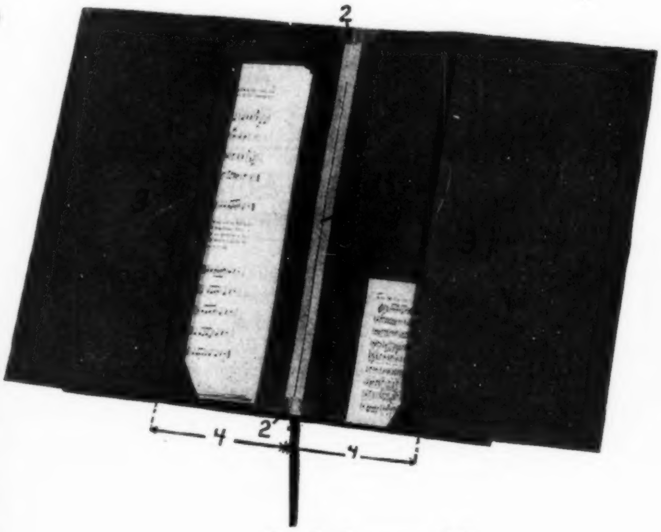

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INSTRUMENTAL MUSIC DEPARTMENT

Conducted by J. E. Maddy, *Professor of Public School Music*, University of Michigan

COMMITTEE ON INSTRUMENTAL AFFAIRS

Joseph E. Maddy, Ann Arbor, Michigan, General Chairman
C. M. Tremaine, 45 West 45th Street, New York City, General Secretary

EDUCATORS, business men and and government executives agree that the gravest peril attendant upon the increase of unemployment and shorter working hours is not the danger of starvation or hardship but the menace of unrest bred of idleness. The machine age has turned the artisan into an automaton who has no pride or interest in his work other than the pay envelope at the end of the week. His working hours are short and he seeks diversion during his many leisure hours. The present-day movies whet his appetite for excitement and high living. He envies his superiors the luxuries he cannot afford. He reasons that his employers are wallowing in wealth acquired through the labors of the workingmen. He falls easy prey to the bolshevist organizers who operate through the various trade union groups in all parts of our country.

Occasionally a workingman turns criminal, fortified by his belief that it is his right to take from his employer and others whose wealth has been gained through the efforts of workers like himself. Our prisons are filled with these men and with young boys and girls who rebel at the thought of entering upon a life of monotonous drudgery.

A few years ago, inflated industrial conditions and massed production necessitated the rapid development of machinery because of the dearth of manpower. Now the inflation has subsided and this same machinery is robbing the workingman of his livelihood.

What is the cure? We cannot educate people away from crime, for criminality is an *emotional* state of being, and intellectual training has little if any effect on the emotions. Intellectual training is likely to make a criminal more cunning but it is very doubtful if it will temper his criminal tendencies. A "bad temper" is not changed by education, and criminality is a form of "bad temper".

We school teachers have learned to "side-track" disciplinary troubles by keeping all of our pupils busy all of the time. We must apply this formula to our citizenry if we will avoid or even retard the impending difficulties which may reach the proportions of civil war. We must educate the older as well as the younger generation in worthy and enjoyable use of leisure time. Music is of the greatest value in doing this.

Music is the universal hobby, the most socializing subject, the most popular recreation, and therefore the most important remedy for idleness. Instrumental music is more valuable than vocal music because it includes muscular skill as well as emotional outlet.

We need no longer defend music's place in the curriculum. What we need is to make it function in the lives of our citizens. We must extend our school work into the homes of our community. We must foster chamber music groups in every home where one member of the family plays. We must organize community orchestras, bands and choruses in which school children and adults participate alike. We must offer free class instruction to adults in evening school. We must induce industrial concerns to inaugurate musical organizations and other recreational activities. We must preach musical participation as the universal hobby—for young and old, winter and summer, day and night. We must donate our service to our communities at every opportunity in the cause of music as the cure for idleness.

Our services are needed now as never before to stem the tide of unrest. Are we equal to the challenge?

1931 NATIONAL CONTEST REQUIRED NUMBERS

Orchestra

Class A—1st Movement, Symphony in D Minor (Cesar Franck) Schirmer.
Class B—*Rosamunde Overture (Schubert). Carl Fischer contest edition.
Class C—Song of India (Rimsky-Korsakoff) Ditson.

*The first printed lists sent out gave *Ballet Music from Rosamunde* as Class B required piece. The Overture has been substituted therefor.

Band

Class A—Entry of the Gods into Walhalla (Wagner) Fischer, Inc. IBE4.
Class B—Knight Errant (O'Neill) Rubank, Inc.
Class C—Prelude to Faust (Gounod) Ditson.

YEAR BOOK READY

Complete lists of National Contest required and selective pieces and recommended music for state contests are included in the 1931 year book, a copy of which may be obtained by writing to C. M. Tremaine, Sec'y. Com. on Instrumental Affairs, 45 W. 45th Street, New York, N. Y.

BE FAIR

THE following article by Mr. Maddy, reprinted from *The Scherzo*, weekly publication of the National High School Orchestra and Band Camp, emphasizes the necessity for closer cooperation between professional musicians and music supervisors so clearly that we reproduce it here.—*The Editors.*

"The members of the American Federation of Musicians are having great difficulty in earning a living because of the 'talkie' and other forms of 'canned music.' Every banquet and dance job or radio program means bread and butter to the families of union musicians. Every time a high school orchestra, or a group of students, plays an engagement which would otherwise go to union musicians the families of these union musicians suffer. The National Executive Committee of the American Federation of Musicians deliberated for some time before granting permission for us to broadcast from the Camp, fearing that many individual high school orchestras and bands would seek opportunities to broadcast programs and thus seriously affect the livelihood of professional musicians whose economic status has already been greatly affected by the introduction of 'canned music' into the theaters. We would like to broadcast again next summer and will probably receive permission to do so if the attitude of high school orchestras and bands and of high school students throughout the country is favorable—that is if they do not accept engagements in competition with union musicians. The Union does not demand that you do not play in public. It only asks that you do not compete with professional musicians. Before accepting any engagements when you get home, have a talk with the secretary of the local musicians' union and he will show you how you can help the union musicians without in any way lessening your opportunities of playing in public.

(Continued on page 49)

SOUTHERN CONFERENCE

J. Henry Francis, Charleston, West Virginia, *2nd Vice-Pres. and Editor*

Grace P. Woodman, Chapel Hill, N. C., President
Minnie P. Stensland, Knoxville, Tenn., Secretary
Wm. C. Mayfarth, Spartanburg, S. C., 1st Vice-President
C. D. Kutschinski, Winston-Salem, N. C., Auditor
Raymond F. Anderson, 8106 9th Ave. S., Birmingham, Ala., Treasurer

All Southern High School Orchestra and Chorus

THE All Southern High School Orchestra of 175 of the finest high school players in the states represented by the Southern Conference for Music Education, and the All Southern High School Chorus, composed of 300 of the finest high school singers in these states, will assemble at Memphis, Tennessee, March 10, 1931, for a four days' session of intensive training, culminating in a concert to be given for the Conference.

The orchestra will be under the direction of Joseph E. Maddy, of the University of Michigan, founder and conductor of the National High School Orchestra and the National High School Orchestra and Band Camp. The chorus will be under the direction of William Breach, Supervisor of Music in the schools of Buffalo, New York.

Selection of players and singers will be made January 10, from applications on hand at that time. Applications received after that date will not be considered unless vacancies occur. The players and singers will be chosen by comparison of their qualifications as shown by their applications.

EXPENSE

The boys and girls will be housed in hotels while in Memphis, at a rate of $4.50 per day for room and meals. The boys and the girls will be housed in separate hotels and all of the students will be under strict supervision at all times. The enrollment fee of $20.00 covers board and room while in Memphis and the cost of printing and organization. If any balance remains after paying these expenses it will be used for the purchase of silver pins for the members, and if any balance remains after the purchase of the pins, it may be awarded as a partial scholarship to the National Camp, or used in any way the members should decide. Other expenses will be borne by the players and singers themselves or by their schools, local clubs, business firms, or individuals. The total expense, aside from the enrollment fee, will be railroad fare to and from Memphis (fare-and-a-half for the round trip) and whatever spending money may be considered necessary for meals en route, strings, reeds, photos, etc. (Photo of the entire group will cost about $1.00.)

MUSIC

The music used by the orchestra will be borrowed from the National High School Orchestra and Band Camp and will be sent to the accepted players on or before January 20th for advance preparation. Arrangements are being made for the chorus members to purchase their music in a bound volume at nominal cost from Gamble Hinged Music Company, 228 South Wabash Avenue, Chicago. Members of both orchestra and chorus who have not mastered their music before the tryouts to be held the first day of the gathering will not be permitted to take part in the concert. Chorus members will be expected to have their music memorized, with the exception of *I Hear America Singing,* which, however, must be thoroughly mastered.

ORCHESTRA PROGRAM

1. **Unfinished Symphony** (Schubert). Schirmer edition.
2. **Cripple Creek** (Stringfield). Fischer edition.
3. **Hill Billy** (Briggs). Manuscript.
4. **Chinese Suite "Po Ling and Ming Toy"** (Friml). Boston Music Company edition.

CHORUS PROGRAM

1. **A Grace Before Singing** (Victor Harris).
2. **Four Winds** (Daniel Protheroe).
3. **Dream Ship** (Lily Strickland).
4. **Song of Joy** (Bornschein).
5. **Deep River** (arr. by Burleigh).
6. **Water Boy** (arr. by Robinson).
7. **I Dream of Jeannie** (Foster-Nevin).
8. **Camp Town Races** (Foster-Nevin).
9. **Dixie Land** (arr. by Hyatt).
10. **I Hear America Singing** (Harvey Gaul).

State Membership Chairmen

Alabama: Leta K. Kitts, 2015 Park Avenue, Birmingham.
District of Columbia: Dr. E. N. C. Barnes, Berret School, Washington.
Florida: Ruth Hibbard, 330 W. University Avenue, Deland.
Georgia: Jennie Belle Smith, State Teachers College, Athens.
Kentucky: Helen McBride, Louisville Conservatory of Music, Louisville.
Maryland: Thomas L. Gibson, State Department of Education, Baltimore.
Mississippi: Julia Cuddeback, State Teachers College, Hattiesburg.
North Carolina: Grace More, North Carolina College for Women, Greensboro.
South Carolina: Janette Arterburn, 314 Oakland Avenue, Rock Hill.
Tennessee: Azile Clark, 815 N. Third Avenue, Knoxville.
Virginia: Helen May Turner, 511 High Street, Farmville.
West Virginia: J. Henry Francis, 1425 Lee St., Charleston.

CALIFORNIA CONFERENCE

Louis Woodson Curtis, Los Angeles, California, *2nd Vice-Pres. and Editor*

Herman Trutner, Jr., Oakland, Cal., President
Mrs. Gertrude B. Parsons, Los Angeles, Cal., 1st Vice-President
S. Grace Gantt, Oakland, Cal., Secretary and Treasurer
F. F. Jeffers, San Jose, Cal., Auditor

THE BILTMORE HOTEL, LOS ANGELES
CALIFORNIA CONFERENCE HEADQUARTERS—MARCH 30-APRIL 2, 1931
Pershing Square in the Foreground

The Executive Committee of the California Music Supervisors Conference has been busy formulating plans for the convention which is to take place in Los Angeles from March 30 to April 2, 1931. Owing to the fact that the National Education Association holds in Los Angeles this year its annual meeting with its consequent demands for music entertainment, the Southern California community is being hard pressed to provide adequate programs for two such important occasions. It is certain, however, that the programs offered to the Music Supervisors Conference will be interesting in musical content and of genuine educational value.

The Teachers' Institute of the Southern section of the state promises several sessions of interest to the music supervisor. Miss Edna Douthit, president of the Southern California Music Teachers' Association, announces separate programs for the three divisions of school music teaching—elementary, junior high, and senior high. Chairmen for these three division meetings are, respectively, Mrs. Irene Jessup, Mrs. Florence Bohannon and Miss Olive Wilson. Outstanding events include talks on: *Music as a Civic Asset,* by Rabbi Edgar Magnin; *Elementary Music Appreciation,* by Bess Daniels; *Primary Rhythmic Problems,* by Abbie Norton Jamieson; *The High School A Cappella Choir,* by Ida E. Bach; *The High School Boy's Voice,* by Ralph Peterson; and *The High School Small Instrumental Ensemble,* by Ethel Brooks Giampaolo. The Junior Orchestra, composed of 250 players from the elementary schools of Los Angeles under the direction of Jennie L. Jones and her assistant supervisors, will again be a feature of the institute program.

The chief social event for music teachers during the institute session will be a luncheon at the Roosevelt Hotel in Hollywood. On this occasion Miss Douthit will preside and Louis Woodson Curtis, Director of Music for the Los Angeles city schools, will speak of present-day musical activities in Europe.

Mr. Herman Trutner, Jr., president of the California Music Supervisors Conference, has been very busy with details concerning the big state convention to be held next year. Features of the program will appear in a later issue of the Journal.

New instrumental ventures in Los Angeles this year include (1) an orchestra composed of super-talented boys and girls of senior high school grades, meet-

ing for two rehearsals a week at Junior College Campus under the direction of Dr. Edmund Cykler, (2) an alumni orchestra, composed of high school graduates who are continuing their orchestral activities through this medium, and directed by Chester A. Perry, and (3) a teachers' orchestra composed of seventy-five members of the Los Angeles teaching body, directed by Henry Svedrofsky, Assistant Director of the Los Angeles Philharmonic Orchestra.

L. W. C.

California Conference Notes

THE annual convention and teachers institute of the C. T. A. North Coast Section was held at Ukiah, California, October 13-15. At the meeting of the music section, Mrs. M. Clarke-Ostrander of the State Teachers' College of Arcata presented matters pertaining to the California Music Supervisors Conference and the big convention next year. Mr. Charles M. Dennis, Dean of the Music Department, College of the Pacific, Stockton, California, was present and spoke about membership, dues, etc. A splendid meeting was reported.

The state chairman on membership, Mrs. Gertrude B. Parsons of Los Angeles, will make arrangements to have district chairmen address the music sections of each of the C. T. A. institutes which will be held during the next two months in different parts of the state.

Dues are three dollars and include subscription to the Music Supervisors Journal for the year commencing January 1, 1931. To receive the Journal for the year, dues must be paid soon after the first of January.

Dues may be paid to your district chairman, or to Miss S. Grace Gantt, Secretary and Treasurer, 2707 Prince Street, Berkeley, California.

Plans are under way for a very interesting meeting of the music group during the Bay Section Institute, to be held in San Francisco, California, December 15-17. Mrs. Mary McCauley, State Teachers College of San Francisco, president of the Music Section, has charge of the program.

At the annual meeting of the Northern Section Teachers' Institute, held at Chico, California, October 20-24, Miss Lucille Deahardt, Supervisor of Music, Tehama County, spoke to those of the music section regarding membership in the California Conference—the importance of belonging to their own professional organization, and of the big meet in Los Angeles next year. A larger membership in the California Conference is hoped for from the northern counties.

H. T.

New Aids in Class

The Young Students Piano Course

A Standard Text for Class Teaching

Edited by

Dr. Charles N. Boyd, Miss Mary Macnair and Dr. Will Earhart

Book I, 50 cts.; Book II, 75 cts.

Teaches children to play the piano by playing *pieces* instead of arid technical exercises that often destroy the child's love for music. By adherence to *folk songs,* the musical quality of melodies is safeguarded. The "teacher's part" enriches the effect of the pupil's melody. The large number of easy pieces provided makes the advance in difficulty almost imperceptible.

Teacher's Manual for the Young Students Piano Course

First Book, 50 cts.; Second Book, 50 cts.

Planned to be of the greatest practical use to teachers engaged in class instruction. Gives specific advice concerning the method to be employed. No detail escapes consideration.

What to Do First at the Piano

by Helen L. Cramm

An interest-compelling, clever, attractive book for the youngest players. Made up of tuneful yet practical lessons. One point at a time, it trains Ear, Hand and Eye. Contains the Ditson Keyboard Chart (in two colors), 5¾x29½ inches.

Price of Book......75 cents Separate Charts......25 cents

What to Do Second at the Piano

by Helen L. Cramm

Conducts the child still further along the path to good piano playing via "The Singing Road." Miss Cramm has the rare faculty of conveying by printed instructions, whimsical verse and progressive work on the keyboard, a feeling of interesting adventure. Price, 75 cents.

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Price $5

Folk Songs and Famous Pictures

by Mary Bacon Mason $1.00

For Piano beginners—with Words, Color Charts and Cut-Out Cards. One of the most ingenious of beginner's books. A series of photogravure pictures is to be cut out and mounted into designated music places in the book. The child's own sense of color is called forth by tinting diagrams and cuts. Every piece has interlined verses.

Technic Tales I . . . . . 75 cents

Technic Tales II . . . . . 75 cents

by Louise Robyn

Two most attractive books of very easy pieces and exercises for children. They are copiously illustrated with fanciful drawings, to vivify to the eye the music occupying the remainder of the page. Interlined texts add greatly to the child's interest in these bright little pieces.

Teachers' Manual to Technic Tales . . . . 75 cents

Miss Robyn's Teachers' Manual is an outstanding work that has received the highest praise. It has played a large part in promoting the wide sale of these two books.

The Rhythmic Way

by Mary Hildeburn Parsons . . $1.00

By the use of Letters instead of notes, Outlined Letters for fingers 1 and 4 to be filled in color by the pupil, and Rhythm Words to quicken the rhythmic feeling, the study of scales in the basic rhythms is made a joy instead of a drudgery. A sane, simple and rhythmic approach to the study of Scales, and Chords, based on the tested experience of a thinking, observing teacher. *It can be used in connection with any method.*

A First How-Do-You-Do To Staff and Keyboard

For Piano

By Dorothy Gaynor Blake . . . 60 cents

The author has found an appealing dress, both musical and artistic, in which to set forth the rudiments of piano study. Her aim, to drive home in an amusing manner old and very necessary bits of information, has been admirably realized.

on Company *New York*

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EASTERN CONFERENCE

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ANNABEL GROVES HOWELL, Wilmington, Del., Director

Syracuse Welcomes Us!

IF the quality of the welcome a conference receives from the city it visits is any indication of the success of the conference, the Eastern Music Supervisors Conference in March will be one of the most succesful in its history. Syracuse wants the conference for the inspiration it will bring, and it stands ready to give in return the finest kind of cooperation. From the Department of Public Schools, from the Chamber of Commerce, from Syracuse University, have come almost unparalleled offers of help. Rarely does one expect to find the degree of eager cooperation which our officers have already found in Syracuse.

Tentative Program

The program of the meeting is rapidly coming into shape, and will be published in its entirety in the next issue of the Journal. In the meantime, our members may be assured of outstanding speakers and excellent music throughout the session. The general layout of the program will be as follows:

Tuesday, March 17: Registration and greeting of friends.

Wednesday, March 18: *Morning*—Visiting Syracuse schools under the direction of Miss Elizabeth V. Beach. *Afternoon*—Formal opening of the Conference. *Evening*—Informal dinner and dance.

Thursday, March 19: *Morning*—Sectional meetings under the direction of section chairmen. *Noon*—Conference luncheon, program and business meeting. *Evening*—All-Syracuse musical program.

Friday, March 20: *Morning*—General session. *Afternoon* — General session. *Evening*—All Eastern High School Orchestra program and close of the Conference.

It is planned that at every general meeting there shall be some outstanding speaker and some outstanding music. There will be inspiration, practical help, and good fellowship on every one of the three days in Syracuse. No music supervisor in the Eastern states can afford to stay away.

Our President

WHEN the gavel falls for the opening of the twelfth meeting of the Eastern Music Supervisors Conference, you will find as presiding officer a youngish man barely past forty—a genial, affable man, yet a man with the force and will to get things accomplished speedily and well. M. Claude Rosenberry has an enviable record of accomplishment behind him. His appointment as State Director of Music for Pennsylvania in 1926 was the result of years of professional growth dating from his first position as a teacher in rural schools in one of the Pennsylvania townships in 1906. His next position was as head of the Department of English at the Westerleigh Collegiate Institute, New York. Then followed years of experience as a music supervisor—first at East Stroudsburg, later at Easton, then at Reading, Pennsylvania. His summers were also spent in teaching at Girard College in Philadelphia, at East Stroudsburg State Normal School, and at the Pennsylvania Summer Session for Music Supervisors at Westchester, Pennsylvania. His record is that of a worker and a builder.

Mr. Rosenberry's genial temperament has made him a factor in the civic and social life of Harrisburg, and his many club affiliations bear witness to his liking for contacts with people. But his greatest pride is his family and his one son, Edward.

He has long been a member of the Music Supervisors National Conference and has served for several years as a member of the executive committee of the Eastern Music Supervisors Conference. At the last meeting in Philadelphia he was elected president of the Eastern Conference for 1930-31.—P. A. M.

All-Eastern High School Orchestra

FOR the first time in the history of the Eastern Conference, we are to have a combined Eastern States Orchestra, with representatives from high schools from each state in the section. Harry E. Whittemore, director of music in Somerville, Massachusetts, and one-time president of the Eastern

Conference, has consented to shoulder the task of the management of this orchestra. His plans, at the time this notice goes to press, are beginning to take very definite shape. He plans a committee to work with him—a committee which will represent each conference state, with the possible addition of other persons to represent each of the large cities. The machinery which will be used to determine the choice of players is familiar to Mr. Whittemore because of his close association with the annual New England Festival. Mr. Whittemore's ability to handle details is well known to all who have ever had contact with him.

The Conference is fortunate in having secured from Mr. Francis Findlay, of Boston, the promise to serve as conductor of the Eastern Orchestra. Mr. Findlay is associated with the New England Conservatory, in charge of the Public School Music Department. More information concerning the details of this All-Eastern Orchestra plan will appear in the next issue of the Journal. P. A. M.

Victor Rebmann in a Larger Field

MODERN education seeks to link more closely the school and the community. In Westchester County, New York, the Westchester County Recreation Commission, with headquarters at White Plains, has sought to make the fusion well-nigh perfect, by the appointment of Victor L. F. Rebmann as its director of music. Dr. Rebmann has been director of music in the public schools of Yonkers, New York, for a number of years, and in that capacity established a reputation for efficiency and vision. The Eastern Conference remembers him as president at the Worcester meeting.

Dr. Rebmann's new position offers him unusual opportunities for service in an extended field. His new duties comprise: (1) Direction of the Westchester Junior Festival, given each year in May by combined choruses from the elementary schools (2,000 voices), a combined high school band (150-200 pieces), and a combined high school orchestra of 200 pieces (the festival will be located in the new magnificent County Center, with its $100,000 organ and other splendid equipment); (2) Advice and assistance to the public schools of the county, whenever it is desired, in the matter of music instruction; (3) Consideration of the after-school problem in music education, with a definite plan toward the formation of amateur orchestras, bands, etc.; (4) Contact with parent-teachers associations, service clubs, and other organizations of like nature, for the purpose of aiding in their musical endeavors where requested.

Music educators should be much interested in this extension of the field of music education and in Dr. Rebmann's progress in working out this new problem. —P. A. M.

Railroad and Hotel Information

THE transportation committee is now working on the matter of reduced railroad rates for the conference to be held in Syracuse. While no official word has yet been received, it is confidently expected that the same rate will be allowed as in previous years—namely, *return fare at half the regular rate.* Definite information and details will be printed in the next issue of the Journal. Watch for it.

The Hotel Syracuse has been designated as the official hotel of the conference. Registration will be in the lobby of the tenth floor, while all the general meetings of the conference and the exhibits will be in adjoining rooms. If you want the advantage of a room at the headquarters hotel you should make reservation well in advance. That Syracuse has ample hotel accommodations is seen from the accompanying list. All of the hotels listed are within easy walking distance of the Hotel Syracuse, the Jefferson-Clinton and the Hotel Wood being the farthest removed—less than ten minutes walk. The Truax is directly opposite the Syracuse.

HOTEL SYRACUSE—608 Rooms
Harrison, Warren and Onondaga Sts.

	Room Rates
Single room, with shower bath, 1 person	$3.00 to $5.00
Single room, with tub bath, 1 person	4.00 to 6.50
Double room, with bath, 2 persons	4.00 to 8.00
Twin-bed room with bath, 2 persons	6.00 to 8.00

ONONDAGA HOTEL—500 Rooms
Warren and Jefferson Sts.

Single room, with bath, 1 person	3.00 to 6.00
Double room, with bath, 2 persons	5.00 to 9.00
Twin-bed room, with bath, 2 persons	6.00 to 9.00
Single room, without bath, 1 person	2.50 to 3.00
Double room, without bath, 2 persons	4.00
Twin-bed room, without bath, 2 persons	5.00

YATES HOTEL—200 Rooms
Montgomery and E. Washington Sts.

Single room, with bath, 1 person	2.50 to 3.00
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Single room, without bath, 1 person	1.50 to 2.00
Double room, without bath, 2 persons	3.50 to 4.00

JEFFERSON-CLINTON—140 Rooms
Jefferson and Clinton Sts.

Single room, with bath, 1 person	3.00 to 4.00
Double room, with bath, 2 persons	5.00 to 6.00
Single room, without bath, 1 person	2.00 to 2.50
Double room, without bath, 2 persons	4.00

MIZPAH INN——120 Rooms
Montgomery and Jefferson Sts.

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Double room, with bath, 2 persons	4.00 to 5.00
Single room, without bath, 1 person	1.50 to 2.00
Double room, without bath, 2 persons	2.75 to 3.00

HOTEL HILTON—120 Rooms
Harrison and Montgomery Sts.

Single room, with bath, 1 person	2.50 to 3.50
Double room, with bath, 2 persons	3.50 to 5.00

HOTEL WOOD—50 Rooms
Jefferson and Clinton Sts.

Single room, with bath, 1 person	2.00 to 3.00
Double room, with bath, 2 persons	4.00

TRUAX HOTEL—51 Rooms
Warren and Harrison Sts.

Single room, with bath, 1 person	2.50
Double room, with bath, 2 persons	4.00
Twin-bed room, with bath, 2 persons	4.50 to 5.00
Single room, without bath, 1 person	2.00
Double room, without bath, 2 persons	3.00

PAY YOUR DUES NOW

YOUR dues for the year 1931 are now payable. No conference can run without funds, and your share of the maintenance of the Music Supervisors Conference is three dollars. This makes you an active member of both the National and the Eastern Music Supervisors Conference for the year, admits you to all sessions at the Syracuse meeting, brings you this magazine, and entitles you to a copy of the Book of Proceedings at the special members' price.* That this book alone will be worth the price of membership, goes without saying, for it will contain the principal speeches made in all the sectional conferences, thus presenting the newest ideas in the field of music education. A remittance coupon is printed on the sixth page of this issue. Clip it, fill out, and mail with your check for three dollars now to Mr. Clarence Wells, Treasurer of the Eastern Music Supervisors Conference, High School, Orange, New Jersey.

*See note on page 80.

State Membership Chairmen

Connecticut: Elizabeth Gleason, 76 Garden Street, Hartford.
Delaware: Glenn Gildersleeve, State Dept. of Education, Dover.
District of Columbia: Dr. E. N. C. Barnes, Berret School, Washington.
Eastern Ontario & Quebec: G. Roy Fenwick, 271 McNab Street, Hamilton, Ontario.
Maine: Dawn Conant Grant, 48 James Street, Auburn.
Massachusetts: Arthur J. Dann, 90 Franklin Street, Worcester.
New Hampshire: Mrs. Esther B. Coombs, Mill Road, Hampton.
New Jersey: Elizabeth Williams, 103 Elliott Place, Rutherford.
New York: Russell Carter, State Education Building, Albany.
Pennsylvania: George L. Lindsay, Ramsey Building, Philadelphia.
Rhode Island: Elmer S. Hosmer, 31 Langham Road, Providence.
Vermont: Mrs. Sadie A. MacArthur, Harris Place, Brattleboro.

CHORUSES *for* CHRISTMAS

Bach, Johann Sebastian

Sleepers, Wake! A Voice is Sounding
(4-pt. chorus, mixed voices)
(Octavo 7427) .... .15
(3-pt. chorus, women's voices)
(Octavo 7428) .... .15

Salama, Andrew

Arrangements for 4-pt. chorus:

I. **Wake, Ye Shepherds**
(Moravian Carol) (Octavo 7438) .15

II. **We Bring You Glad Tidings**
(Bohemian Carol) (Octavo 7439) .08

III. **Lullaby, Jesus Dear**
(Polish Carol) (Octavo 7440).... .08

IV. **Hail, Good Evening**
(Ukrainian Carol) (Octavo 7441) .08

V. **St. Joseph and Mary**
(Slovenian Carol) (Octavo 7442) .10

VI. **Jesus Christ is Born**
(Roumanian Carol) (Octavo 7443) .08

VII. **From Heaven an Angel**
(Hungarian Carol) (Octavo 7444) .08

VIII. **Frank with Bagpipe**
(Moravian Carol) (Octavo 7445) .08

Send for a list of other authentic old carols, based on folk-tunes, in tasteful and practical arrangements

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By Alice Keith

For Grades 1, 2, and 3

Price 25 cents

Mother Goose stories, the country, play, work, toys and a variety of other things are treated entertainingly in the first book, to be read before each lesson and colored with crayon afterwards. A sample page is reproduced in miniature.

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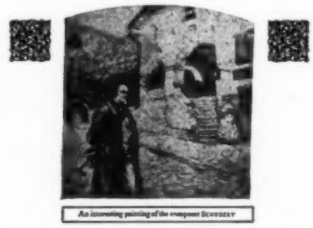
By Alice Keith

For Grades 4, 5, and 6

Price 30 cents

Folk games, Indian legends, the Nutcracker Suite, Mozart's childhood, the instruments of the orchestra and other subjects suited to the ages of the children toward whom they are directed are included. Every instrument of the orchestra is pictured. The frontispiece is here reproduced.



An interesting painting of the composer Schubert

Folk and Art Music of the World

By Josef Bonime and Alice Keith

For Upper Grades and High Schools

Price 40 cents

A copiously illustrated book containing pictures of composers, musical manuscripts, important events and scenes. Ten countries are visited in these musical journeys to be taken by students who listen in to the Thursday programs of the American School of the Air. The words and melody of folk songs to be sung by the radio audience are included. A typical page is here reproduced.

G. SCHIRMER, *Inc.*, 3 East 43rd St., New York

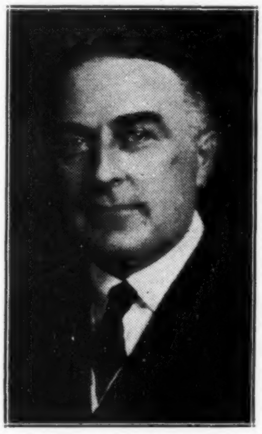
NORTH CENTRAL CONFERENCE

GAYLORD R. HUMBERGER, Springfield, Ohio, *2nd Vice-Pres. and Editor*

GREETINGS! If the joy of living is augmented by having a big, constructive piece of work to do then I know of five people beside myself who are just "bubbling over". I imagine the other conference presidents are feeling the responsibilities of their offices quite keenly now and are doing their utmost to build "the best program ever". If they are getting the helpful suggestions and splendid coöperation of their delegates—and I know they are—that the North Central Supervisors are giving me, then they must feel extremely fortunate to be associated in such a worthwhile profession. Each day the mail brings to my desk willing acceptances from individuals who have been asked to make contributions to our Des Moines program next April. Time, effort and expense seem no deterrent; on the contrary, a willingness to serve is everywhere apparent. I presume we supervisors get so used to accepting the responsibilities that are showered upon us that the ability to say "no" has become negatived in our natures to the extent that we can't do anything else but carry on. I believe this spirit of mutual helpfulness is peculiarly characteristic of music supervisors; how otherwise could such progress be made in bringing about "music for every child and every child for music"?

The Program

The North Central program is gradually taking form and before many weeks a fairly complete draft can be submitted. Your president feels that the greatest value for our delegates in any convention is to be found in actual demonstrations of the various phases of school music; consequently, efforts are being made to search out the many fine teachers of our district and have them present their work in demonstration. The sectional programs are to be arranged to avoid, as much as possible, conflict between phases of music instruction having a common interest. It is hoped that this may be accomplished by dividing the sessions assigned to sectional meetings into periods of forty-five minutes or an hour each so that at the end of each period the delegates may move on to the next class or demonstration of their choice, and not try, as is so often the case when the sectional meetings are much longer, to divide their attention between two or three meetings and perhaps not get enough of any one meeting to be of real value. The climax of the four-day convention will be the closing night program, when the North Central High School Chorus and Orchestra will be presented in a concert in the magnificent Shrine Auditorium of Des Moines. This concert will be open to the public and the Des Moines Chamber of Commerce is planning on making it a gala occasion.



GEORGE E. HAMILTON
Secretary, Convention Bureau,
Des Moines Chamber of Commerce

Des Moines, Iowa, is a popular convention city. The hotel facilities are excellent, reasonable in price, and all located within a few blocks of each other. Many railroads as well as paved highways lead into the city. The Des Moines Chamber of Commerce is proud of its past record in entertaining great conventions and is looking forward to the opportunity of making many friends when the North Central Music Supervisors come as its guests. The Des Moines schools are excellent, and both Mr. J. W. Studebaker, Superintendent of Schools, and Mr. Lorrain E. Watters, Supervisor of Music, are anticipating Monday, April 13th, when all the schools will be open for visitation. The first general program of the convention will occur Tuesday morning, April 14th, but it is hoped that many delegates will arrive on Sunday or early Monday morning and have an enjoyable day in the schools.

HERMAN F. SMITH, *President.*

North Central Vocal Committee

ON Saturday, October 18th, the comfortable quarters of our national offices made a convenient and most desirable rendezvous for a group of vocal chairmen appointed from the various North Central states to aid in the organization of the North Central High School Chorus. The call for these chairmen to come to this meeting at their own expense resulted in six of the states being represented by one or more workers. President Herman F. Smith

All Roads Will Lead to Des Moines!

North Central Conference map, showing location of 1931 Conference City in relation to focal points.

presided with the following members present: Illinois, Nobel Cain, Mrs. Marian Cotton and John Minnema; Indiana, Miss Effie Harmon; Michigan, Joseph Maddy and Harper C. Maybee; Minnesota, T. P. Giddings; Nebraska, Mrs. Carol Pitts; and Wisconsin, Miss Ellen Sargeant. Our national secretary, Mr. C. V. Buttelman, acted as host and placed the facilities of the conference office at the disposal of the group.

The committee discussed the need of a list of suggested vocal material for the various state vocal contests similar in purpose to the list of material selected for the band and orchestra contests. In order that the immediate need for such a list be supplied for use this school year a North Central Vocal Committee was appointed to select suitable numbers and recommend the list to those in charge of vocal contests in the ten North Central states. It was felt that such a compilation would help to unify the work for the high school teachers in that the same numbers could be used for contests, festivals, state and county choruses, as well as in the North Central High School Chorus now being organized. The personnel appointed to this committee is as follows: Nobel Cain, Chairman, Mrs. Marion Cotton, Jacob Evanson, John Minnema and Mrs. Carol Pitts. A great deal of the work of this committee was completed at this meeting and their recommendations will be found in this issue of the journal. It is hoped that the work of this committee will be of invaluable aid.

H. F. S.

State Chairmen for North Central Orchestra and Chorus

Ohio: *Orchestra*—Arthur L. Williams, Oberlin College, Oberlin. *Chorus*—Max Krone, Music Department, Western Reserve University, Cleveland.

Michigan: *Orchestra*—William W. Norton, Flint Community Music Association, Flint. *Chorus*—Harper C. Maybee, Western State Teachers College, Kalamazoo.

Indiana: *Orchestra*—Adam Lesinsky, Board of Education, Hammond. *Chorus*—Effie Harmon, Board of Education, South Bend.

Illinois: *Orchestra*—Raymond Dvorak, Band Building, Univ. of Ill., Urbana. *Chorus*—John Minnema, Morton High Schol, Cicero.

Wisconsin: *Orchestra*—Orien Dalley, School of Music, Univ. of Wis., Madison. *Chorus*—Ellen Sargeant, Riverside High School, Milwaukee.

Iowa: *Orchestra*—Raymond Jones, North High School, Des Moines. *Chorus*—Paul MacCollin. Morningside College, Sioux City.

Minnesota: *Orchestra*—Ruth Anderson, Music Dept., Board of Education, Minneapolis. *Chorus*—T. P. Giddings, Music Dept., Board of Education, Minneapolis.

North Dakota: *Orchestra*—John Howard, Music Dept., Univ. of North Dakota, Grand Forks. *Chorus*—Miss Fannie Amidon, State Teachers' College, Valley City.

South Dakota: *Orchestra*—Bjornar Bergethon, Board of Education, Mitchell. *Chorus*—Miss Reva Russell, 910 S. Main, Aberdeen.

Nebraska: *Orchestra*—M. H. Shoemaker, Board of Education, Hastings. *Chorus*—Mrs. Carol Pitts, Board of Education, Omaha.

Chicago: *Orchestra*—Oscar Anderson, Supervisor of Orchestra, Music Dept. (Board of Education). *Chorus*—Noble Cain, Nicholas Senn High School.

North Central Orchestra Program

(Des Moines, April 13-17, 1931)

1. **Rosamunde Overture** (Schubert). Fischer edition. National contest Class B set piece.
2. **Symphony in D Minor**—1st movement (César Franck). Schirmer edition. National contest Class A set piece.
3. **Spoon River** (Grainger). Schirmer edition.

North Central Chorus Program

(Subject to change)

1. **Chorale from Die Meistersinger** (Wagner). With orchestra.
2. **Be Not Afraid** (Bach). Motet for double chorus.
3. **O Magnum Mysterium** (Vittoria). Latin motet from 16th century.
4. **A Joyous Christmas Song** (Old French). Setting by Gevaert.
5. **Battle Hymn from the "Rig Veda."** (Holst). Latin motet from 16th century.
6. **The New Dawn** (Forsythe). Chorale for five voices.
7. **To Music** (Louis Victor Saar). Part-song.
8. **When Allan A Dale** (de Pearsall). Part-song.
9. **O Grief Even on the Bud** (Morley). Madrigal for five voices.
10. **The Bells of St. Michael's Tower** (Knyvett Stewart). Glee for five voices.
11. **Out of the Silence** (Jenkins).
12. **Torrents of Summer** (Elgar).
13. **Send Forth Thy Spirit** (Scheutky).

North Central Contest List

AT a recent meeting of the vocal committee of the North Central Supervisors Conference, President Herman Smith appointed a subcommittee on contest material. This committee was instructed to provide a list of suitable contest compositions, and has agreed upon this selection for your use ,after something like one hundred ninety other good compositions have been eliminated from consideration.

Fifteen numbers are set in each type chorus. Class A choruses will select from the first seven *only*, in their respective type choruses. Class B will be selected from the first eleven, and Class C from the fifteen.

Numbers marked with asterisk (*) will be sung at the North Central Supervisors Conference at Des Moines by the North Central Chorus, Jacob A. Evanson of Flint, conducting.

The committee has carefully selected these numbers from numerous editions, and in this work as well as in the compilation of the necessary data regarding publishers' names, edition numbers, etc., has been greatly aided by the Educational Music Bureau and the Lyon and Healy octavo departments.

NOBLE CAIN, Chairman.

Contest Numbers

Mixed Chorus

*__Out of the Silence__, by Cyril Jenkins; published by J. Curwen & Sons (No. 61035).

Ave Verum (Latin or English), by Mozart; published by G. Schirmer, Inc. (No. 5471).

Ave Maria (Latin or English), by Liszt-Cain; published by Raymond Hoffman Music Co. (No. 15).

The Shepherd's Story, by Dickinson; published by H. W. Gray Co. (No. 30).

Glory to God in the Highest, by Pergolesi; published by E. C. Schirmer Music Co. (No. 370).

Cherubim Song, by Glinka; published by G. Schirmer, Inc. (No. 9025).

Now is the Month of Maying, by Morley; published by E C. Schirmer Music Co. (No. 1155).

***The New Dawn,** by Forsythe; published by H. W. Gray Co. (No. 219).

Adieu Sweet Amaryllis, by Wilbye; published by Novello & Co., Oriana. (No. 38).

In These Delightful Pleasant Groves, by Purcell; published by Boston Music Co. (No. 908).

All in an April Evening, by Roberton; published by J. Curwen & Sons (No. 60976).

***A Joyous Christmas Song,** by Gevaert; published by H. W. Gray Co. (No. 11).

As Torrents in Summer, by Elgar; published by H. W. Gray Co. (No. 796).

Today There is Ringing, by Christiansen; published by Augsburg Pub. Co.

A Spring Song, by Pinsuti; published by G. Schirmer, Inc. (No. 2507).

Men's Chorus

Music When Soft Voices Die, by Dickinson; published by H. W. Gray Co. (No. 128).

Mystic Stars, by Arensky; published by E. C. Schirmer Music Co. (No. 51).

With Heart Uplifted, by Schvedof; published by E. C. Schirmer Music Co. (No. 74).

Now Let Every Tongue Adore Thee, by J. S. Bach; published by E. C. Schirmer Music Co. (No. 354).

On the Sea, by Dudley Buck; published by G. Schirmer, Inc. (No. 1022).

Song of the Jolly Roger, by Candish; published by J. Curwen & Sons (No. 50496).

God So Loved the World, by Stainer; published by Oliver Ditson Co. (No. 14356).

The Drum, by Gibson; published by G. Schirmer, Inc. (No. 4227).

The Galway Pipers, by Henschel; published by E. C. Schirmer Music Co. (No. 99).

John Peel, by Andrews; published by H. W. Gray Co. (No. 31).

De Coppah Moon, by Shelley; published by G. Schirmer, Inc. (No. 5190).

Gypsy Trail, by Cook; published by Theodore Presser Co. (No. 179).

Gypsy John, by Clay; published by Oliver Ditson Co. (No. 12127).

Bells of St. Marys, by Adams; published by Chappell-Harms, Inc. (No. 1001).

Bendemeers Stream, bv N. Cain; published by Raymond Hoffman Co. (No. 45).

Women's Chorus

The Staines Morris, by Fletcher; published by J. Curwen & Sons (No. 71358).

Spinning Chorus, by Wagner; published by H. W. Gray Co. (No. 25).

O Can Ye Sew Cushions, by Bantock; published by H. W. Gray Co. (No. 9).

Valse Ariette, by Deems-Taylor; published by J. Fischer & Bro. (No. 4493).

Fly, Singing Bird, by Elgar; published by H. W. Gray Co. (No. 307).

Veni Creator Spiritus (Latin or English), by Bard-Schmidt; published by G. Schirmer, Inc. (No. 5502).

Crucifixus (Latin or English), by Palestrina; published by G. Schirmer, Inc. (No. 258).

Snow, by Elgar; published by H. W. Gray Co. (No. 306).

Dreams, by Wagner; published by J. Fischer & Bro. (No. 5964).

May Day Carol, by Deems-Taylor; published by J. Fischer & Bro. (No. 4872).

Homing, by Del Riego; published by Chappell-Harms, Inc. (No. 3013).

Daffodils, by Hall King; published by G. Schirmer, Inc. (No. 404).

Lift Thine Eyes, by Mendelssohn; published by G. Schirmer (No. 26).

River River, by Zoltai; published by J. Fischer & Bro. (No. 6144).

Cradle Song, by Brahms; published by G. Schirmer, Inc. (No. 200).

BE FAIR

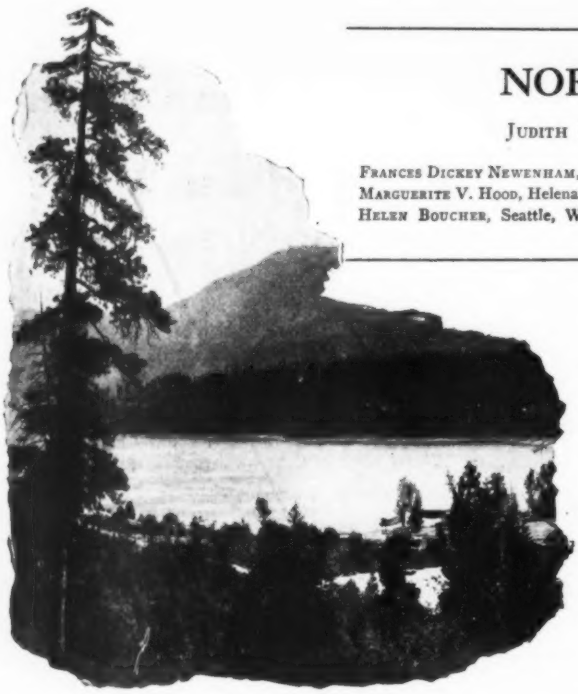
(Continued from page 35)

"If the profession of music is to regain its former standing as a well paid profession it needs the wholehearted cooperation of the music students who expect to become professional musicians in the future. Let us all help to bring the music profession back by supporting man-made music and by allowing the union musician to earn as much as he can in these lean days."

NORTHWEST CONFERENCE

JUDITH MAHON, Boise, Idaho, *2nd Vice-Pres. and Editor*

FRANCES DICKEY NEWENHAM, Seattle, Wash., President
MARGUERITE V. HOOD, Helena, Mont., 1st Vice-Pres.
HELEN BOUCHER, Seattle, Wash., Secretary
ESTHER JONES, Seattle, Wash., Treasurer
CHARLES N. MCCOARD, American Falls, Idaho, Auditor
ROY E. FREEBURG, Missoula, Mont., Director



VIEWED in retrospect, the success of the first Northwest Conference was due to the splendid cooperation of our members, small in numbers but abounding in spirit and enthusiasm. We feel, also, that every individual joins with us in expressing appreciation to our hostess, Grace P. Holman, and our orchestra director, Glenn Woods, whose fine hospitality and leadership we enjoyed. We are happy in anticipation of repeating the experience next spring.

The second meeting of the Conference will be in Spokane, Washington, April 6-7-8, 1931. The Davenport Hotel welcomes our members and will be pleased to receive reservations any time after January first. The fact that all meetings and exhibits are to be in the hotel will add to the comfort of everyone.

A tentative draft of the program follows:

Sunday, April 5: *7:30 P. M.*—Vesper Service of Music.

Monday, April 6: *Morning*—Music in The Elementary Grades. *Afternoon*—Music in the Rural Schools (Miss Hood). *Evening*—Informal Dinner.

Tuesday, April 7: *Morning*—High School Music (Vocal). *Afternoon*—Instrumental Music—Classes—Radio—Rehearsal of Northwest High School Orchestra attended by members of the Conference. *Evening*—Special Musical Program—Artist's Recital.

Wednesday, April 8: *Morning*—Question Box—Business Meeting. *Afternoon*—Junior High School Music. *Evening — Northwest High School* Orchestra Concert.

This is your conference. Show your concern for its success by sending to your president suggestions and ideas for a "bigger and better" conference. And send your dues to Miss Esther Jones, Youngstown School, 24th Avenue, S. W., Seattle, Washington.

Walter C. Welke of the University of Washington will supply orchestra plans and program.

If you fail to receive a conference notice, write your state chairman and make arrangements *now* to attend the Spokane meeting in April.

HELEN COY BOUCHER, Secretary.

Northwest Orchestra

AT the suggestion of the officers of the Northwest Music Supervisors Conference, the second Northwest High School Orchestra will be organized to give a concert in the Armory at Spokane, Washington, during the meeting of the Music Supervisors Conference and the Inland Empire Educational Association, April 6, 7, 8, 1931. The orchestra will be under the general direction of Mr. Glenn Woods, Supervisor of Music at Oakland, California, assisted by outstanding teachers of the Northwest. The organization of the orchestra has been placed in the hands of Mr. W. C. Welke, University of Washington, Seattle, with the following state chairmen: Miss Maude Garnet, University of Idaho; Mr. Roy Freeburg, University of Montana; and Mr. Rex Underwood, University of Oregon.

Selection of players will be made December 12th from applications on hand at that time. Players will be chosen by comparison of their qualifications as shown on their applications. The best players will be divided between first and second parts to preserve balance. The instrumentation of the orchestra will include seventy-four violins, twenty-four violas, eighteen cellos, twelve string basses, eight flutes, eight oboes, eight clarinets, six bassoons, eight French horns, eight trumpets, six trombones, three tubas, four percussion, and eight harps. The program:

1. **Overture, Russian and Ludmilla** (Glinka).
2. **'Andante Cantabile** (Tschaikowsky). For strings.
3. **Song of the Volga Boatmen** (arr. Stoessel).
4. **L'Arlesienne Suite No. 1** (Bizet).
5. **Walther's Prize Song** (Wagner).
6. **Spirit of the Trees** (Hadley).
7. **La Riene de Saba** (Gounod).

The splendid spirit of friendship which prevails, the wonderful inspiration and fine coöperation—these are but a part of the many benefits which may be enjoyed and carried home to their own orchestras by the chosen few who participate in such an organization as the Northwest High School Orchestra.

The opportunity to play before these educational associations is a recognition of the value of music as an educational force, and will enable teachers and officers of administration to estimate the quality of orchestral performance possible at this time. We want, therefore, the finest high school players in the Northwest, and should have one or more from every high school which is doing the more advanced type of work.

For further and more detailed information, address communications to the undersigned at University of Washington, Seattle, Washington.

WALTER C. WELKE.

Northwest Conference Notes

STATE chairmen and committees are hard at work on memberships. We are urging all music teachers and supervisors to become an active part of the organization. There should be a good increase in our membership this year since our conference is more local and is becoming better known.

State chairmen have been requested to advertise the conference through the state and district meetings. We wish each music teacher would feel a personal responsibility in explaining the aims and ideals of the conference in addition to urging attendance at the April meeting which is to be held in connection with the Inland Empire Meeting. Let us see that everyone is thoroughly informed as to time and place of the conference.

(Continued on next page)

Watch this department for further details regarding the program—there are many good things in store for you.

Our National Conference is composed of nearly 8,000 supervisors and teachers; the Northwest section, including Washington, Idaho, Oregon, Montana, British Columbia (Canada) and Alaska, is a rapidly growing family.

Memberships in both the National and the Northwest Music Supervisors Conferences are secured by the payment of one fee ($3.00 for active and $2.00 for associate membership). *Active* membership also entitles you to receive the MUSIC SUPERVISORS JOURNAL which is a constant source of information as to school music, methods, materials, and organizations in all sections of the country. *Active* members will have the option of securing the 1931 *Book of Proceedings* at the members' special price (a nominal sum, covering partial cost of printing and mailing), and all privileges of the convention at Spokane.

Associate membership includes only the convention privileges, and *not* the JOURNAL subscription, or special rate on the *Book of Proceedings*.

See you in Spokane April 6, 7 and 8.

JUDITH MAHON, 2nd Vice-Pres.

Northwest Conference State Chairmen

Idaho: Judith Mahon, Boise, Idaho.

Oregon: June Saunders, 1074 Washington St., Eugene, Oregon.

Montana: Thelma Heaton, Great Falls, Montana.

Washington: Rose Zimmerman, Everett, Washington.

Canada: (British Columbia)—Mildred McMannis*, 6117 Ravenna Avenue, Seattle, Washington.

*Miss McMannis is working for her master's degree at the University of Washington and is well known as an educator in Western Canada.

Inclusion of Musical Studies in The Liberal Arts College

(Continued from page 25)

too young to know and feel the meaning of such advantages for later life will, I believe, be denied by any educator. The schedule of subjects might easily allow for a course of several years in actual practical music work. The question of tuition for such study should be included in the program of every college president. In other words, provision for the general expense of carrying a student should include practical music; it should no longer be an extra-tuition matter. More practical theoretical or semi-theoretical studies should be pursued, such as sight-singing, ear-training, etc.

We might readily expect the lower

schools to conform to such a scheme, caring for their own particular needs and at the same time preparing for those of the higher institutions. The question of both expense and schedule in the lower schools could be handled in the same manner as suggested for the Liberal Arts colleges.

If such changes were generally brought about, the educational institutions' responsibilities would be more fully and successfully met, and the real cultural value in any broad Liberal Arts education would accrue.

EASTERN MUSIC CAMP

(Continued from page 24)

treasurer, George S. Williams. This organization has the active support of leading citizens of Maine, whose unselfish interest, enthusiasm and financial backing made potent the earnest efforts of music educators of the Eastern section and brought to fruition their dream of a great summer music camp in the East.

The personnel of the directorate and board of trustees has not been completed for announcement, the final lists being, to a large extent, dependent on the advice as well as the efforts of the program committee. This body was appointed by the camp corporation to develop the general plan and get under way all necessary arrangements for beginning operation of the camp the coming summer. An advisory board is also provided for, the first to accept appointment thereto being J. E. Maddy, P. W. Dykema and Howard Hanson. The personnel of this board is not yet complete, nor is that of the program committee, which is intended to be thoroughly representative of all sections of the Eastern states. A similar geographic dispersion is planned for the camp directorate and the associates, who will be responsible for the policy, control and management of the institution. Included on the roster of the program committee at this time are: George J. Abbott, Warren F. Acker, E. B. Albertin, E. N. C. Barnes, Walter H. Butterfield, Mrs. Esther B. Coombs, Dr. Wm. C. Crawford, Arthur J. Dann, Mark Davis, Franklin G. Dunham, Will Earhart, J. W. Fay, Francis Findlay, Edward J. Grant, C. Paul Herfurth, A. E. Holmes, Maude M. Howes, David C. King, Helen S. Leavitt, George L. Lindsay, Mr. and Mrs. C. Marden, Pauline Meyer, Russell Morgan, E. W. Newton, E. S. Pitcher, James D. Price, V. L. F. Rebmann, Evelyn I. Rex, M. Claude Rosenberry, A. W. Sprague, C. A. Warren, Louise Westwood, Paul Wiggin, Edgar Wilson.

Names of staff members announced thus far are: Francis Findlay, musical director and chairman of the program committee above named; Harry Whittemore, dean and chairman of enrollment committee, (42 Powder House Blvd., West Somerville, Mass.); Lee Lockhart, band director; Dorothy Marden, executive secretary and registrar, (Waterville, Maine); Mrs. Walter Butterfield, matron; Miss Louise Westwood, chairman of scholarships committee. F. M. W.

SOUTHWESTERN CONFERENCE

Stanley S. Effinger, Colorado Springs, Colo., *2nd Vice-Pres. and Editor*

Grace V. Wilson, Wichita, Kan., President
Frances Smith Catron, Ponca City, Okla., 1st Vice-President

Sara White, St. Joseph, Mo., Secretary
Catherine E. Strouse, Winona, Minn., Treasurer
Eugene M. Hahnel, St. Louis, Mo., Auditor

AT COLORADO SPRINGS

THE Conference program has not been completed but I am glad to announce a few of the speakers who have accepted the invitation to appear on our program: Mr. Frantz Proschowsky, Chicago Musical College; Miss Ada Bicking, Lansing, Michigan; Miss Mabelle Glenn, Kansas City, Missouri; Mr. Samuel T. Burns, Medina, Ohio; Mr. Frank Beach, Emporia, Kansas; Mr. Edgar Gordon, University of Wisconsin; Mr. Victor Berquist, Minneapolis, Minnesota; Miss Bessie Miller, Kansas City, Kansas; Mr. Russell Morgan, President of the National Conference; Mr. John Beattie, Northwestern University; Mr. Lloyd Shaw, Colorado Springs, Colorado; and Mr. John Wilcox, Denver, Colorado.

Organizations appearing on the program in addition to the High School groups from Colorado Springs are: A Cappella Choir, State Teachers College, Emporia, Kansas; Mixed Chorus, Central High School, Omaha, Nebraska; Octet, Ponca City, Oklahoma; Community Orchestra, Greeley, Colorado; Glee Club, Band and Orchestra, Denver High Schools; Band, Sterling, Colorado; Orchestra, Pueblo, Colorado.

There will be demonstrations in grade and junior high work by the Colorado Springs and Pueblo schools. As one of the interesting numbers, Mr. Lloyd Shaw will present his students from Cheyenne Mountain High School in a group of folk dances.

Following the formal banquet Mr. Stanley Deak, cellist, Curtis Institute, Philadelphia, will give a concert.

The artists for the special concert on Wednesday night have not yet been chosen; the committee hopes to secure a fine choral group comparable to the Kedroff Quartet, whom the Conference members enjoyed in Wichita two years ago.

The gala concert will be given by the All Southwest Orchestra and Chorus under the very able direction of Mr. Russell Morgan and Mr. John Kendel on Friday night. Their respective programs were given in the October issue of the Journal.

If you have not received application blanks, write to Mr. Fred Fink, Board of Education, Colorado Springs, who is organizing the orchestra and to Mr. Frank Beach, Emporia, Kansas, who is in charge of the chorus.

More will be said concerning the program in the February Journal. It is not too late to send in suggestions.

DUES

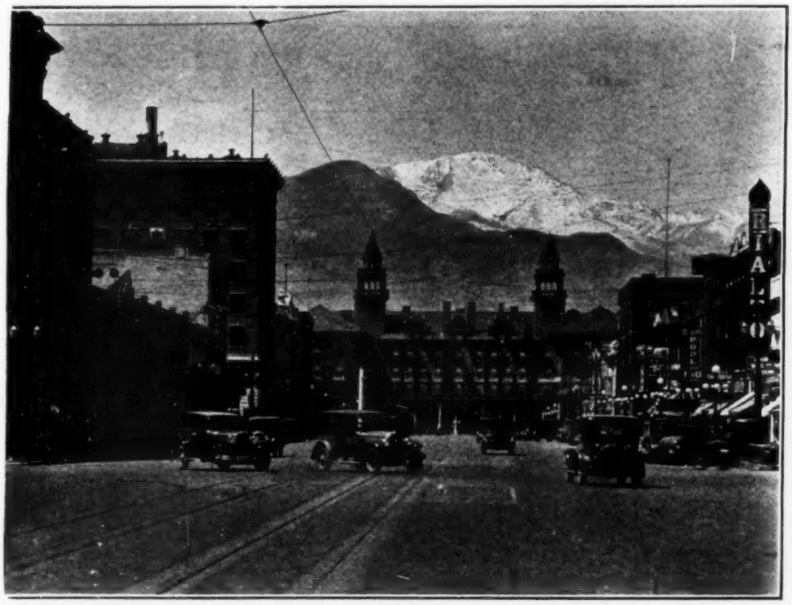
IT is time to begin thinking about dues; have you sent yours to your state chairman? If not, please do not delay longer, but send them at your earliest convenience. We hope that every supervisor in the Southwestern Section will be in attendance at the Conference but whether you attend or not, do not fail to become an *active* member. If you cannot go, you will need more than ever to read the "Book of Proceedings" which will give you a complete record of the six Conferences, and which will be available to 1931 members at a small extra cost. In addition to this valuable encyclopedia of Conference happenings, can you afford to be without the "Music Supervisors Journal"? I should say not! The Journal subscription is included with active membership. The active membership fee is $3.00, but if you really want to do something to help your Conference, become a *contributing* member and your officers will rise up and call you "blessed." If you know of music teachers who are not members of the Conference, please send their names and addresses to the state chairmen listed below:

Missouri: Hannah Whitaker, Board of Education, Moberly, Missouri.
Kansas: Gratia Boyle, East High School, Wichita, Kansas.
Oklahoma: Robbie Wade, Board of Education, Shawnee, Oklahoma.
Arkansas: Homer F. Hess, Conway Springs, Arkansas.
Colorado: John C. Kendel, 414 Fourteenth Street, Denver, Colorado.
Texas: Mrs. Lena Milam, Board of Education, Beaumont, Texas.
Louisiana: Francis Wheeler, Centenary College, Shreveport, Louisiana.
New Mexico: Marie Whitesides, No. 19 Mitchell Apartments, Albuquerque.
Arizona: Chauncey King, University of Arizona, Flagstaff, Arizona.
Wyoming: Jessie May Agnew, Board of Education, Casper, Wyoming.
Utah: Emery Epperson, Board of Education, Salt Lake City, Utah.

Grace V. Wilson, *President.*

THE ANTLERS

WITH the selection of the Antlers Hotel at Colorado Springs as headquarters for the convention of the Southwestern Music Supervisors conference which convenes March 23, 1931, delegates to the meeting are assured of an enjoyable time. For the Antlers Hotel caters to the highest type of the



PIKES PEAK AVENUE, COLORADO SPRINGS

traveling public and provides a modern home for the guests within its doors. The Antlers, which is one of the most famous hotels in the west, is situated in the heart of the city, thereby enabling the visitor to reach all points of interest within a short time.

The view of the mountains of the Rampart Range, topped by lordly Pikes Peak, 14,109 feet up in the air, is marvelous from the porches and windows of the Antlers. There is an unobstructed view of miles of mountain range from the hotel.

The entire atmposhere of the Antlers is homelike despite its modern furnishings and equipment. The management has made an especially attractive rate for the delegates to the Music Supervisors Conference and a warm welcome is promised to the visitors.

Important

Music for the Southwestern Chorus may be obtained through the Educational Music Bureau at the price of $1.40 per set (the list of pieces included in the program was published in the October Journal). Enrollment blanks may be secured from Mr. Frank Beach, Organization Manager, Kansas State Teachers College, Emporia, Kansas.

MEMBER'S INTELLIGENCE TEST

1. When are Conference membership dues for 1931 payable?
2. To whom should dues be paid?
3. What is the amount of the active membership fee?
4. Does payment of the active membership fee entitle the member to the Music Supervisors Journal?
5. Do dues cover membership in both your Sectional Conference and the National Conference?
6. What classes of membership are there in addition to associate and active?
7. Do associate members receive the Journal?
8. Does associate membership convey any privilege other than that of attending the Conference sessions?
9. How may active members, whose dues are paid for 1931, secure the 1931 Book of Proceedings?
10. If you should change your mail address would one of your first thoughts be that you should notify the Conference office?
11. When and where will your Sectional Conference convene in 1931?
12. Have you read the new constitution and by-laws of the National Conference printed in the 1930 Book of Proceedings?

If you can answer all of the foregoing questions satisfactorily and if your dues for 1931 are paid or on the way, mark yourself 100-plus on this test. If you feel that you cannot consistently give yourself a perfect score, perhaps you would like to turn to page 80 while the matter is on your mind and review the various points as covered there.

There is a remittance coupon on page 6. If you have no need for it why not pass it on to an acquaintance whom you would like to invite to join the Conference?

BOOK AND MUSIC REVIEWS

Conducted by Will Earhart, *Director of Music,* Pittsburgh, Pa.

Oxford History of Music. Introductory Volume, and Volume I, Revised [Oxford University Press].

THE *Oxford History of Music* is a work of such noble proportions and masterly execution that any new developments in connection with it are of outstanding importance to the musical world. Those now before us deserve much more extended treatment than can be accorded them here, but at least the salient facts can be stated.

The *Introductory Volume,* which is entirely new, is designed to give the student fuller knowledge and more sympathetic understanding of music in that long series of centuries that preceded the dawn of the polyphonic period. The editor of this volume is Percy C. Buck (it will be recalled that Sir W. H. Hadow is General Editor) and Dr. Buck, in a preface of characteristic charm, explains the need for the additional volume. He remarks that the student of the first two volumes (as originally printed) of the complete *History,* was "liable to gather the impression that throughout the Middle Ages music was in a state of chaos, and that the great men were those who . . . slowly and painfully forged a medium in which we can now express musical ideas which are moving and profound." But those old musicians probably found their music quite expressive and did not feel themselves "to be struggling in the dark after something dimly conceived to be possible." So this volume, besides giving the student a fuller account of music in early periods, "is meant to remind him that music always has, at the moment, been modern."

The volume contains (Chapter I) quite the most masterly treatise on Greek Music that I have seen. The author is Cecil Tore. The chapters following, by various authors, include Music of the Hebrews; Notation: the Growth of a System; The Significance of Musical Instruments in the Evolution of Music; Theoretical Writers on Music up to 1400; Plain-song; Folk-song; Social Aspects of Music in the Middle Ages; Bibliography. Comparisons between these chapters are perhaps hardly proper or possible; but that on Plainsong, because of a competent compactness, and that on Social Aspects of Music in the Middle Ages, because of the unusual charm of subject and treatment, come to my thought especially.

The revision of Volume I of the original edition is but a phase of the changes begun in the *Introductory Volume.* This latter book displaces the second and third chapters of the original Volume I, and influences changes that now appear in the first chapter. Smaller changes occur throughout the work, with the general result, it may be said, of a gain in clearness, precision, and perspective. Dr. Buck is also editor of this Volume I, as revised, and of revised Volume II. This latter has not come to my desk, as yet, so one can but reflect that the volumes completed augur well for the one to come.—Will Earhart.

Twenty Lessons in Conducting. *Karl Wilson Gehrkens* [Oliver Ditson Company].

In this addition to *The Pocket Music Student* series Professor Gehrkens gives us a work which will direct any tyro at conducting into ways of musical effectiveness. The book is admirably clear, concise, accurate, intelligible. It is not easy to describe or delineate on paper the movements that an experienced conductor uses, but Dr. Gehrkens has approximated a perfect statement so well that any normally intelligent student should be able to gain the essentials of a conducting technic through private reading of the book. It deserves a hearty welcome and wide use—Will Earhart.

John Christian Bach. *Charles Sanford Terry* [Oxford University Press].

In this volume Dr. Terry has turned upon the life of Bach's youngest son that erudition and capacity for brilliant research which makes his *Bach: A Biography,* a monumental work of first importance. The material gathered, much of which must have lain more readily at the author's hand because of Christian Bach's long residence in England, would, indeed, appear to have exhausted every possible source of historical information. It may be that documents will yet be discovered that will cast additional light upon such problems as the cause and purpose of Bach's departure from Berlin to Italy, and consequently upon disputed questions that concern his private life. But such discoveries will be accidents, for all that unremitting research can uncover has been uncovered by Dr. Terry.

The first six chapters of the book are biographical, and deal with Bach's life in these six periods: Leipzig and Berlin; Milan; The King's Theatre; Soho and Haymarket; Mannheim and Paris; The Last Years. They are richly documented and quote at length an amazing number of letters that throw interesting side lights upon Bach and his times. Nor are those chapters destitute of musical criticism. They contain a complete account of Bach's work in composition through the years, together with comments on those works by Bach's contemporaries and by Dr. Terry; and a large number of thematic excerpts are quoted.

The chapter following, entitled Bach's Instrumental Compositions, is preponderantly critical. The forms of instrumental music of the day are described, and Bach's works in those forms are nicely weighed and appraised.

Following Chapter VII are thirty-three full-page illustrations that alone, because of their rare historical charm, would give distinction to any book. Besides three portraits of John Christian Bach the reader will find, for instance, a picture of the Berlin Opera House in 1750, a street-plan of Soho Square and environs in 1763, and exterior and interior views of the King's Theatre in 1783. This latter group includes a most interesting plat of the Crown Gallery, with the names of the titled patrons, as they were in 1783, printed in the squares indicating their box holdings.

The latter half of the book consists of a thematic catalogue of Bach's compositions, classified for convenience under such headings as Vocal Music, Sacred; Operas; English Songs; Symphonies and Overtures; Pianoforte Concertos. There are many other classifications, for Bach was both prolific and versatile. A very complete index of persons, places and operas mentioned in the text adds to the book's usefulness. No other work on the subject, so far as my knowledge goes, approaches it in completeness; and so well is it done that I fancy there will be no other and no need for any other, for many years to come.—Will Earhart.

The Palace Made By Music. *Raymond MacDonald Alden* [Bobbs-Merrill Company].

This music-magic story by the author of *Why the Chimes Rang* is a charming fantasia of not more than three thousand words. It is bound and illustrated attractively enough to serve as a small gift or favor.

The whimsical story is simply told, with the incidental inclusion of a good deal of historical fact and the natural revelation of a great psychological truth.

It should have place in fifth and sixth grade libraries where it will do its part toward motivating group projects. —Huldah Jane Kenley.

A History of Music. *Grace Gridley Wilm* [Dodd Mead & Co., Inc.].

As one approaches a new music history, "of the making of books, etc.," flashes into the mind. Nevertheless, the author's first sentences catch the attention and one opens the pages with anticipation. There is no attempt at erudite exposition, but rather a straight-forward style which brings musicians and historical facts very near. The intention, as stated in the foreword, is to avoid "both the dullness of the skeleton-like syllabus and the forbidding length of exhaustive treatises," while supplying a "sufficiently complete survey to suit the purposes of the music lover and the beginning student of music." The work opens with an interesting introductory chapter, "The Origin of Art," by the author's husband. Perhaps it overstresses, in the association of art and play, the Spencer surplus energy theory and ignores the latter one of Lee and Johnson, that of play as "functional need of the organism." Either theory, however, would serve Mr. Wilm's purpose equally well. He further discusses the "three different sources of artistic enjoyment" and the psychological reasons for "the character of the patterns employed . . . in music." The book is plotted in seven parts: 1st, Unison, the Music of Antiquity; 2nd, Poly-

phony; 3rd, Homophony; 4th, The Classical Masters; 5th, Romantic Music, and the Development of Opera; 6th, Culmination of Opera and the Transition from Romanticism to Modernism; and 7th, Modern Music, the early Twentieth Century. Parts 1 and 7 are distinctive, 38 pages being given to ancient music, attributing to each of the civilizations presented a very definite contribution. Part 7 is a concise and friendly discussion of Realism and The Musical Map. All are handled with grace and ease and are sufficiently thorough to lure the student to further reading. The volume is largely biographical as the author considers a man and his art one. It is a fine work to add to the music appreciation library.—SUSAN T. CANFIELD.

THE VOCO STUDY PLAN. *Charles Norman Granville* [Granville Institute, Chicago, Ill.].

This book is a thin, pamphlet-like volume in quarto size, with tough paper cover, suited to use in the hands of students. Paper, type, spacing, etc., are good. There is a full page illustration of respiratory organs and of the tonal mechanism.

The object of the Plan is stated as the giving of a foundation on which students can further develop their talents and learn the correct use of the speaking as well as the singing voice—not to develop artists. It has been written with a view to the teaching of classes or groups rather than individuals.

It being the author's belief that all correct singing must be based on fine pronunciation, Part One begins with a discussion of word analysis. It goes on into the physiology of breathing, breathing exercises, how tone is created, how the vowel is formed, open and closed vowels. Part Two is introduced by a talk on the power of imagination, and is made up of nineteen exercises for the development of technic which are written as songs to express definite moods or to portray activities of life or nature. The intention is to center the students' attention on the spirit of the music, the words and clear enunciation, not on conscious attention to vocal organs. The technic to be incidentally developed includes sustaining of slowly moving tones without loss of vowel purity, developing flexibility, various intervals, exact intonation, feeling and hearing open and closed vowels, agility of vowel articulation, crispness of enunciation, free tongue movement, free throat, and consonant exercises of all sorts. Imagination really is the key to the whole plan of study in Part Two. The songlike exercises are very musically written, very skillfully worded, very smoothly graded, *very good*. Each includes a particular consonant or vowel study or combination.

Part Three contains eleven lessons having to do with pronunciation, suggestions for physical freedom, how to study a song, interpretation, the psychology of breathing, the anatomy of the ear, resonance, pitch, song literature and a valuable list of songs for study. The lesson on interpretation seems to me based too exclusively on the words, since in a worthy song the music and words should be so closely wedded that the melodic line, consonances, dissonances and rhythmic unexpectedness should all be at least as significant as the words. How to Study a Song is invaluable, there having been too much haphazard, incomplete sketching in what has passed as song study. The Psychology of Breathing identifies Mr. Granville as a disciple of the late W. A. Tomlins, a fact that is suggested by the spirit and standards in evidence throughout the book even before he is named. The work is worthy of dedication to him.

Of the making of books on singing there is no end and, being weary of them, I entered this one to scoff. While I do not, perhaps, remain to pray, I turn the last page with a respectful bow. This is distinctly the best series of lessons for class work I have yet seen.—HULDAH JANE KENLEY.

Christmas Plays and Cantatas

THE FINDING OF THE KING. *Lines by F. C. Happold; Music by R. R. Broome* [Oxford University Press].

The Finding of the King is a Nativity play beautiful in line and music. Mr. Broome has sympathetically selected and skillfully handled the carols used; these are traditional or date from the 14th to the late 17th century. The melodies are with few exceptions modal, producing artistic continuity as well as adding much to the religious atmosphere. The play is cast for twelve principal characters, heralds, giftbearers, and heavenly chorus. There are 5 S A T B, 3 S A B, and 3 unison choruses, 2 two-voice numbers in form of solo and descant favorably placed vocally except for an occasional low "G" in the bass. The solo voices lie between C and D. The orchestral material may be hired from the publishers though the piano score is adequate for small occasions. It is a sincerely beautiful work suited to high school and community groups.—SUSAN T. CANFIELD.

THE NATIVITY. *Linda Ekman and Elizabeth Fyffe* [Oliver Ditson Co.].

The authors of this mystery play found their idea in one of Tiersot's "Noels Francais." They have used the five carols found there, adding five more, condensing the long folk-song-story of each song although translating faithfully. The Scripture story is read by a narrator, the songs and carols forming the greatest part of the play. Very little action is demanded of the characters. These are the usual ones of the Christmas story with the exception of "the slothful shepherd" who sings an interesting dialogue with the angel. The songs are arranged for solo, unison and two-part chorus, not difficult except perhaps in the number of verses to be learned in a few instances. They are written for piano or organ with the possible addition of string trio.—SUSAN T. CANFIELD.

THE SHEPHERD OF KING ADMETUS. *Poem by James Russell Lowell; Music by Earl Towner* [C. C. Birchard & Co.].

This is a pastoral cantata for women's voices, with soprano and baritone solos and orchestral or piano accompaniment; a lovely setting of a lovely poem, a composition beautiful harmonically with exquisite unfolding nuance. An occasional high school group would find the vocal scoring possible, the only fault lying in the low alto which

touches G several times and on some pages lies quite persistently around A which though not impossible is rather uncomfortable for high school alto. It occurs to me that such a work prepared for a special program has more value than many lectures upon music appreciation.—Susan T. Canfield.

Miscellaneous Vocal

In the Time of Roses. *Louise Reichardt; Arranged by Harry Gilbert* [G. Ricordi & Company].

Soprano, soprano and alto, with piano accompaniment. A very singable arrangement of this sentimental favorite, easily within the ability of a junior high school girls' chorus.

Marianina (Italian Popular Tune). *Arranged by Harvey W. Loomis* [C. C. Birchard & Company].

Soprano, alto, bass. Light but flowing, singable and persuasive.

Tiritomba (Italian Folk Song). *Arranged by Marten J. Luvaas* [C. C. Birchard & Company].

Tenor, tenor, bass and bass (boys' glee club). Melodious, singable, well within range and quite simple.

Summer Night. *Mrs. M. H. Gulesian* [C. C. Birchard & Co.]

Soprano, alto, tenor and bass, with soprano obligato and piano accompaniment. A waltz song of some nineteen pages with frequent key changes and melodic variety. It is light and not highly distinctive but not ordinary, and is suited to program use wherever a high school chorus is not ready for more serious work or audiences are not receptive toward it.

Under the Greenwood Tree. *Cecil Forsythe; Edited by Howard D. McKinney* [J. Fischer & Brother].

Soprano and alto. A charming and self-singing setting of Shakespeare's words—all too brief. The tune so inevitably belongs to the words that one wonders how they can have waited for it so very long.

Shepherd's Song (Norwegian Folk Song). *Arranged by William Lester* [Carl Fischer, Inc.].

Soprano, soprano, alto. A good song for the girls' glee club—for delicacy, flexibility and sensitiveness of ensemble. The vocal lines are natural, the ranges appropriate. There is skillful polyphonic handling of the musical ideas native to the melody.

Willy, Prithee Go to Bed. *Thomas Ravenscroft* [Oxford University Press].

For mixed chorus, *a cappella*. This is one of a series of fifty-six madrigals and other music of the sixteenth and seventeenth centuries edited by Charles Kennedy Scott. Those who have been misled into the belief that madrigal singing requires a special technic will find this jolly, lilting old hunting song a fine beginning toward acquaintance with Weelkes, Gibbon and other madrigalists. It will help develop the necessary independence, flexibility and ensemble sense. It is possible of performance by a good junior high school chorus and will be good practice for more advanced choirs. The editor, an eminent authority on the subject, has added excellent suggestions for this type of choral singing.

SONGS FOR THE SEASONS. *Daniel Gregory Mason* [J. Fischer & Brother].

Spring, Summer, Autumn, Winter—a little cycle which belongs on a children's festival program—a Christmas program, because "Winter" is a wee Christmas carol. The spontaneity and sureness of touch of the man who is master of his technic are in startling contrast to the labored quality of the hundreds of pretentious efforts at my elbow. Variety in keys, rhythms and melodic movement give freshness and interest from Spring's *Let Us Sing* to Winter's *Amen.*

WIDE-AWAKE SONGS. *G. A. Grant-Schaefer* [The Arthur P. Schmidt Co.].

Some of these songs are altogether charming, others are four-square and lack the subtle "something" we find in songs which captivate us. Mr. Grant-Schaefer's harmonic interest is again evident, not only in the settings of the melodies, but in such little song bits as "Brother Major Chord," "Sister Minor Chord," and "My Top." In the last named he uses a two-measure motive four times, changing its character by enchanting variation in the accompaniment. The result is charm in the song and must result in independence of children who sing it.—SUSAN T. CANFIELD.

THE JACKDAW OF RHEIMS. *Poem by Richard Harris Barham; Music by Chris M. Edmunds* [C. C. Birchard & Co.].

An attractive and humorous handling of an Ingoldsby Legend. The music is pictorial, nice in quality, the voice parts not over-difficult and well scored. It is written for treble voices in two parts with piano accompaniment, the alto range being B to E and that of the soprano C to G. It is a pleasing number for women's chorus on a community program, while it is also possible for high school girls.—SUSAN T. CANFIELD.

THE HOME IN THE SHOE. *Marie G. Merrill* [Clayton F. Summy Co.].

A health play for children from kindergarten to eighth grade gains its childish appeal from the use of Mother Goose characters and some of musical settings of Mother Goose rhymes, folk tunes, the Minuet from Mozart's Don Juan, and the Brahms Lullaby. The combination appears appalling but, with the lines for introduction, passes. The reviewer rebels somewhat at any mixture of soup, precept and song, but perhaps she should rejoice that health and history occasionally use her art to point their morals for them.—SUSAN T. CANFIELD.

Studies for Piano

STEPHEN HELLER—Books I and II. *Edited by Waddington Cooke* [Oxford University Press].

This is the Oxford Graded Selection of Stephen Heller, including in Book I, ten, and in Book II, seven of the most interesting and beautiful melodies from the many Heller studies. Mr. Cooke has rearranged them to suit small hands and placed under one cover studies of equal difficulty. The edition will be very useful, bringing as it does many melodious studies into suitable form for youthful students.—SUSAN T. CANFIELD.

THE MUSIC MAKER AT THE PIANO—Primer and First Book. *Otto Miessner and Rudolph Ganz* [Miessner Institute of Music].

A new series of piano books for the very small child, this *Music Maker* represents an innovation. The authors make use of the large muscle principle by hand over hand discovery of tunes in the style of Peter Pumpkin Eater, which children have learned informally for generations. Again, the first tunes are placed on the black keys, an ingenious way of reducing the manual difficulty of early experimentation. The beginning work is frankly based upon playing by ear and imitation and "presents the project of playing a tune on the piano as a delightful means of manual self-expression."—SUSAN T. CANFIELD.

ALL ABOARD FOR MUSIC LAND and FATHER TIME AND HIS ARMY OF NOTES. *Josephine Hovey Perry* [The Willis Music Co.].

The author has tried to combine the "music psychology, the inspiration of rote songs, and the *sol fa* system facilitating reading in all keys" from the public school field with the "sound rudiments in music and the pianistic development for technique to play as well as sing" from the private course.

The stations of the journey are: I. *The Hand House,* II. *Keyboard City,* III. *The Grand Staff, and* IV. *Captain Time's Note Camp.* The rote songs comprise four finger songs and games and fourteen other rote songs, while each lesson is expressed in rhyme and dramatization of facts is freely indulged.

Father Time, introduced by a story, *Jack's Dream,* deals with the subject of rhythm entirely through notation. The delightful feeling of being part of the whole, like rider and horse, can scarcely be developed by the mere mental counting out of note values. In spite of the jolly pictures and rhymes the reviewer feels much like the mountaineer in town who "couldn't see the town for the people."—SUSAN T. CANFIELD.

OFF WE GO AGAIN. *Angela Diller, Elizabeth Inacle* [G. Schirmer, Inc.].

A second book of "Poetry-Pieces" for the piano. The first was reviewed in these columns (May, 1928). The second is as delightful as the first.—SUSAN T. CANFIELD.

Piano Duets

THE DANCING CLASS—Piano Duets for Children. *M. E. Marshall* [Oxford University Press].

For four hands, both parts of relative simplicity.

COMPANIONS AT THE PIANO. *Dorothy Gaynor Blake* [The Willis Music Co.].

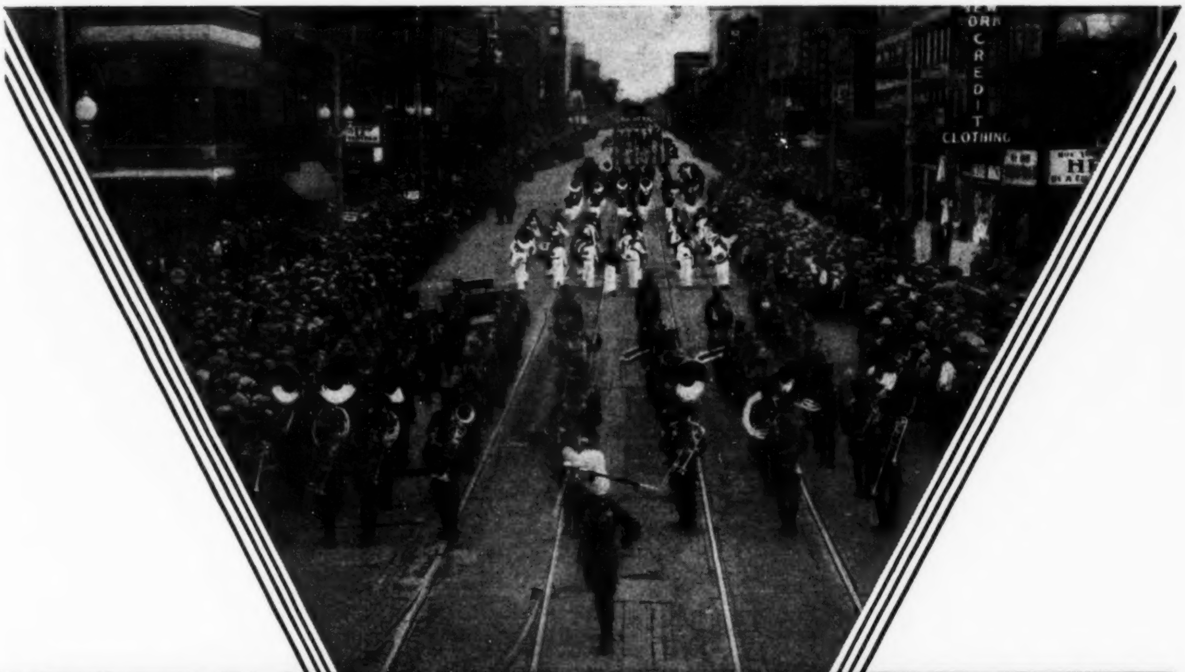
Six rhythmic piano duets for two pupils of the same grade. Very simple.

RHYTHMIC PIANO DUETS—Books I and II [The Arthur P. Schmidt Co.].

Quite simple, fairly attractive.

MINIATURE DUETS FROM MASTER SYMPHONIES. *Elizabeth Gest* [Boston Music Co.].

Eleven selections from the great composers transcribed for young students. Unlike many transcriptions, these, in spite of simplicity, preserve the harmonic quality and color of the orig-



HAMMOND H. S. BAND TRIUMPHS AT FLINT

THE LAST VIBRANT NOTES of the Barber of Seville's stirring finale faded into memories.

One moment of awed silence. Then wave after wave of appreciative applause from the thousands who thronged the Flint auditorium. Adam P. Lesinsky and his Hammond High School band had scored a triumph and the listeners knew that one of the principal prizes in the National High School Band Tournament had just been won.

Third place was awarded to Hammond for an inspired effort ranking close to the brilliant concert performances of Nicholas Senn and Joliet. The music wise commented freely on the rich tone coloring of this great high school band.

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Solo Piano

SICILIANO. *Dalhousie Young* [Edward B. Marks Mus. Co. for J. W. Chester, Ltd., England].
A delightful number, compact, well written, fine in phrasing and form.

FOUR CHILDREN'S PIECES. *Ernest H. Patience* [E. B. Marks for J. W. Chester].
The third and fourth seem especially pleasing.

MORNING CANTER THROUGH THE PARK. *Florence Parr-Gere* [G. Schirmer, Inc.].
Attractive study in contrast of staccato chord and legato melody.

PADDLING AMONG POND-LILIES. *Harvey Gaul* [G. Schirmer, Inc.].
Tuneful, chromatic, with reversed rhythmic figure.

FANCIES FREE—Five Tone Poems for Young Pianists. *Marie Seuel-Holst* [G. Schirmer, Inc.].
Attractive, clear harmonically, with technical problems pleasingly presented. Nos. IV (for smooth interlocking hands) and VI (for use of the entire keyboard) we found especially alluring.

A DAY IN THE PETERBOROUGH WOODS—Suite for Piano. *Ethel Glenn Hier* [G. Schirmer, Inc.].
Rather nice, less simple studies to break away from the obvious chord and melodic figure.

VACATION ON THE FARM—Six Piano Pieces. *Olive Endres* [G. Schirmer, Inc.].
All are usable, while III and VI are worthy studies for independent hands. —SUSAN T. CANFIELD.

Piano Duets with Rhythmic Ensemble (Rhythmic Band)

INDIAN CAMP SCENES I, II, III. *Cuthbert Harris* [The Arthur P. Schmidt Co.]
These are catchy numbers scored for piano duet, violin, triangle, tambourine, castanets, sandblocks, cymbals and drums. There is a full conductor's score, a melody score for the child conductor and individual scores for the other instruments. This series is very usable to follow the making of scores in the first and second grade, and belong preferably to the third and fourth.

SCHMIDT'S RHYTHMIC ORCHESTRA SERIES—Volumes I and II.
These are available with solo piano or piano duet, and are, like the previous set, delightful numbers through which to become accustomed to ensemble score reading as well as to listening.

Rhythm Band Without Scores

RHYTHMIC RECREATIONS. *A. Louis Scarmolin* [Carl Fischer, Inc.].
Tuneful numbers for piano with a teacher's guide scored above the piano. —SUSAN T. CANFIELD.

National Dances

NATIONAL DANCES OF IRELAND. *Edited and described by Elizabeth Burchenal.* [G. Schirmer, Inc.].
Elizabeth Burchenal has for some years been an authority on folk and national dances, games, etc. This reprint of 25 traditional Irish dances published first in 1925 represents years of co-operation with Irish musician and dance expert. The work follows her usual form of written description, diagrams, etc., and serves to remind supervisors and community leaders again of the wealth of material Miss Burchenal has prepared.—SUSAN T. CANFIELD.

Instrumental—Miscellaneous

METHOD FOR BASSOON. *Julius Weissenborn—Revised by Fred Bettoney* [Cundy-Bettoney Company].
The reviewer is unable to particularize concerning the changes made by Fred Bettoney in the Weissenborn method for bassoon, but the fact that it now stands as a comprehensive text for that instrument is easily recognized. The book contains one hundred pages of music above par as to interest and equal to instruction books in grading. Wisely, the method increases the range very gradually. For interest during pages where limited range exists, Mr. Weissenborn depends a great deal upon rhythmic and melodic treatment. Fine tone control will be more certain under this kind of treatment, but it is conceivable that a student might early become developed in rhythm, pitch-discrimination, and melodic and harmonic sense, to the exclusion of range. Such a pupil asked to play in ensemble would feel like an able pianist who tries to play with the upper and lower two octaves of his instrument missing. The range of one octave is reached only after sixteen pages of rather intricate rhythmic and melodic exercises. Your reviewer believes this method good for a student who is already accomplished in music reading. Such a student would cover the first sixteen pages in a few days and arrive at an adequate range early enough to prevent stagnation. This idea rather fits the public school practice of converting pianists or saxophonists into bassoonists. A musician taking up the study of bassoon should like the Weissenborn method.—LEE M. LOCKHART.

LESSONS ON TIME. *William Eby* [Virtuoso School].
In addition to one hundred exercises specially prepared for the purpose of teaching the music student to play strictly in time and with perfect rhythm this publication gives a treatment of the problems of syncopation. Even the student who finds time and rhythm easy will find value in *Lessons on Time;* for the one who has time troubles this book is of tremendous value. For much the same sort of training the instrumentalist might turn to any one of a number of solfeggio books, but no helps along the way will be found there. Mr. Eby points out the narrow path to successful response to time and rhythm.

The book is published in both the treble and bass clefs. Both editions are in easy playing range, the compass in each being but a twelfth. The books may be used in ensemble rhythm work if the treble parts are confined to the B-flat instruments. Perhaps Mr. Eby will give us treble parts for C, E-flat, F and D instruments and thereby form a complete ensemble set.—LEE M. LOCKHART.

RECORD REVIEWS

By Paul J. Weaver

Vocal

Two of Schumann's fine songs are sung by Elsa Alsen on Columbia record 172-M —*Seit Ich Ihn Gesehen,* and *Du Ring an Meinem Finger.* Splendid singing and recording; a satisfying and worth-while record.

Two songs sung by Graveure are recorded on Columbia record 175-M, with his usual artistry displayed. The first of them is a very useful one—*Passing By* (Purcell); the second is Wilson's *The Pretty Creature.*

Two insignificant songs are sung by Anna Case on Columbia record 1952-D—*Doreen,* by McGee, and *The Little Red Lark,* arranged by Fisher.

Columbia record 1961-D contains two numbers from *Donizetti's Don Pasquale. Sogno soave e casto,* the tenor aria, is sung by Dino Borgioli, whose voice is full and resonant and who sings with the true Italian tradition. *Tornami a dir che m'ami,* duet for tenor and soprano, is sung by Borgioli and Aurora Rettore; the tenor has the more important part in this duet, but in the recording he overshadows the soprano to an unnecessary and undesirable point.

Chorus

Parts of *Bach's St. Matthew Passion* are recorded (Brunswick 90090-1) by Bruno Kittler, directing his choir and the Berlin Philharmonic Orchectra. These are perfectly splendid records of some of the greatest music ever written, and deserve the careful study of every teacher of choral music.

The second record should be played first, if one wishes to follow the numbers in proper order. It contains, first, the chorus "So ist Jesus nun gefangen", in which the solos for soprano and alto are admirably sung by Lotte Leonard and Emmi Leisner, and in which the choral entrances are strikingly effective; then the two brief chorales "Wer hat dich so geschlagen, mein Heil" and "O Haupt voll Blut und Wunden". The first record contains the final chorus of the work, "So ist mein Jesus nun gefangen."

The balancing of vocal and instrumental parts is skillfully handled in this production. The choral passages are given effective readings, with a splendid attention to details of nuance. All in all, this is as splendid a choral recording as has been issued by any phonograph company in many a day.

Two splendid recordings by Riccardo Stracciari are on Columbia record 1910-D. The first is the very familiar *Tempest of the Heart* from *Il Trovatore (Il balen del suo sorriso);* the second the less familiar *Pescator affonda l'esca* from *La Gioconda,* in which the incidental chorus passages are included in the recording.

Violin and Viola

Handel, Passacaglia. (Columbia, 67784-D).

One of the most beautiful and most interesting recordings released in many a day! Those who have long depended on the *Harmonious Blacksmith* will welcome this similar and no less interesting illustration. The two strings play without other accompaniment, the tone qualities being excellent and the playing of Sammons and Tertis being all that could be desired.

Viola and Piano

Delius, Sonata No. 2. (Columbia 67761-2-D.)

Arranged for viola by Lionel Tertis, who plays the solo part in the recording to the accompaniment of George Reeves. A beautiful recording of an interesting work almost completely unknown in America.

Orchestra conductors in our high schools who have difficulty in filling up their viola section should get this recording and subject to it frequently some of their budding violinists. Having done so, they will continue to listen to the record for the sheer beauty of it!

Delius' Serenade, Hassan, appears also on the second record. A delightful melodic bit, played by muted viola.

String Quartet

Arrangements of two well-known negro spirituals *(Nobody Knows the Trouble I've Seen,* and *Deep River)* are played on Columbia record 1953-D by the Musical Art Quartet. The arrangements, by Held, are straight-forward and not of particular interest in themselves; the playing is adequate and the recording good.

Piano

Domenico Scarlatti's Pastorale and Capriccio (Tausig arrangement) are recorded by Alexander Brailowsky on Brunswick 90079. The recording is splendid, and the playing brilliant.

The same record contains *Weber's Perpetual Motion,* also played by Brailowsky—a fine pattern for the hundreds of piano teachers who constantly use this well-known piece.

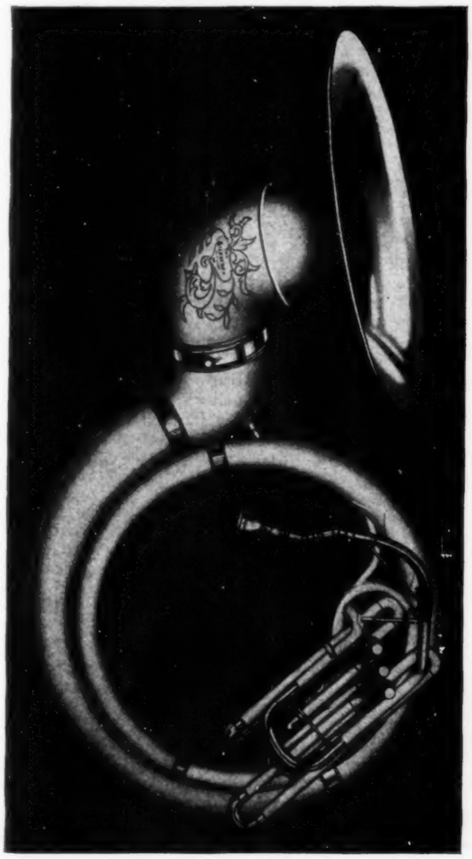
Beethoven's Sonata in E Flat, Op. 81 is played by Leopold Godowsky (Columbia 67810-1-D). To students of Beethoven this work holds a particular interest, for it is the only one of the sonatas to which Beethoven gave a descriptive title indicating a program. It was written for and dedicated to one of his benefactors, the Archduke Rudolph, at the time when the Archduke and the Court were forced to leave Vienna during the French siege. The program is, simply, "Les adieux, l'absense, et le retour"—the farewell, the absence and the return. Under the first three slow notes of the first movement, G, F and E, appear the word "Lebewohl" (Farewell).

Godowsky plays here with his usual technical infallibility, and with a fine insight into the poetic nature of the work itself. The recording is splendid.

Orchestra

Ravel, Pavane pour une Infante defunte (Columbia 67785-D).

Played by Gabriel Pierne and the Colonne Orchestra (Paris). This familiar composition was written originally for piano, in which form it has been recorded by Myra Hess. The com-



poser orchestrated it himself, and there are at least two other recordings of the orchestral version. The present record is splendid, except for a rather clouded section at the very beginning which one quickly forgets in the beauty of the rest of the work.

Mendelssohn, Overture to Midsummer Night's Dream (Columbia 67795-6-D).

Played under the direction of Elie Cohen, Chef d'Orchestre at the Paris Opera Comique. There are spots in this recording which are distinctly fine, especially where importance is given to the woodwinds. But on the whole the reading of this fascinating score seems rather stiff and unbending and lacking in those imaginative qualities which the fairy atmosphere demands.

Moussorgsky, A Night on the Bare Mountain.

The work carries this note: "Subterranean sounds of unearthly voices. Appearance of the Spirits of Darkness, followed by that of the God Chernobog. Glorification of Chernobog, and celebration of the Black Mass. Witches' Sabbath. At the height of the orgies, the bell of the little village church is heard from afar. The Spirits of Darkness are dispersed. Daybreak."

Two recordings of this interesting work have recently been issued. The Columbia records, 67793-4-D, are played by Philippe Gaubert and the Paris Conservatory Orchestra. The Brunswick record, 90089, is played by Albert Wolff and the Orchestre de L'Association des concerts Lamoureux (Paris). In both issues, the recording itself is satisfactory, so one is led to judge the two versions on the merits of their interpretation. From this standpoint, the Brunswick record is the better of the two; Wolff seems to have caught the spirit of the composition, and with his more decisive contrasts and his more forceful tempi he reads into the piece, more realistically than does Gaubert, the program indicated by the composer. A word of praise is due, too, to the supreme beauty of the last part of this Brunswick recording.

The *Adagietto* from *Bizet's L'Arlesienne Suite,* for strings alone, is sensitively and beautifully recorded on Columbia 67794-D mentioned above, being played by Mengelberg and the Concertgebouw Orchestra. This is a fine pattern for the many school orchestras which attempt this familiar piece.

Tschaikowsky, Nutcracker Suite (Columbia 50104-5-6-D).

Played by the British Broadcasting Company's Wireless Symphony Orchestra under the direction of Percy Pitt. It is interesting to contrast these records with those made by Stokowski and the Philadelphia Orchestra (Victor Album M-3); and the person who enjoys this music, or who uses it in his work, will almost inevitably reach the conclusion that he must have both the older and the newer set in his library. For each has its points of excellence, and in each certain movements seem preferable to the same movements in the other set.

The Stokowski records were one of the early electrical recordings; it is not strange, then, to find that in many respects the recording itself is better

and more clean in the B. B. C. set—a point which is particularly noticeable in the clarity of counter-melodic passages, such as those of the strings in the *Danse de la Fee Dragee* and in the *Danse des Mirlitons*, or of the woodwinds in the *Danse Arab*. If your orchestra is playing this music, you will find the new recordings of these movements very helpful.

In the *Overture Miniature*, the two conductors take almost exactly the same tempo; Stokowski is more sparing in the use of his climaxes, and thereby heightens their effectiveness. In the *Marche*, Stokowski takes a tempo so rapid as to make the piece into almost a Russian dance; Pitt's tempo is more pompous, with an effect almost of stateliness; the two interpretations make the music into completely different pieces. Stokowski increases his furious effect by omitting the repetition of the last section. In the *Danse de la Fee Dragee*, Pitt takes the more rapid tempo, and adheres to a regularity of speed which detracts from the gracefulness due the piece. This same insistent regularity is noted, too, in the *Danse des Mirlitons*, which lacks in graceful nuance even though it is played at a slightly slower tempo than that used by Stokowski. In the *Danse Chinoise*, Pitt ploughs peacefully along, while Stokowski, starting with a more brisk tempo, accelerates to a large climax. On the other hand, in the *Trepak*, Pitt scores with a perfectly enormous climax, Stokowski taking such a rapid tempo at the beginning that his accelerando and climax are lacking in forcefulness. In the *Danse Arab*, the Philadelphia strings are at their best, which is considerably better than those of the London band; but Stokowski indulges them to an extent which hides the counter-melodic woodwinds more than should be the case. Pitt does not take the repeat of the first section of the final *Valse des Fleurs*, which detracts from the fullness of the movement but which makes it possible to get the whole movement on one record side without break. His playing of the piece is not so satisfying as that of Stokowski; not due to any considerable differences in interpretation, but simply because the Philadelphia tone-colorings seem here to be more full, more clear and true.

The two sets of records complement each other in an unusual way; each has its distinct advantages and interests.

Richard Strauss, Dance of the Seven Veils, from Salome. Two recordings of this interesting work have recently been released. One is played by the orchestra of the State Opera in Berlin, under the direction of the composer himself (Brunswick 90088); the other by the Berlin Philharmonic under Bruno Walter (Columbia 67814-D). These are both splendid recordings; the interpretations vary in details, the one by Walter being somewhat more brilliant in portions.

Smetana's Symphonic Poem, The Moldau, is played by Erich Kleiber and the Berlin State Opera Orchestra (Brunswick 90086-7) and is appropriately released in this country while Kleiber is guest-conductor of the New York Philharmonic. The work is an interesting one, all too seldom heard on our orchestral programs; the story unfolds

itself graphically—The Source (of the river), Hunting, Wedding, Moonlight, Round, Dance of the Nymphs, Rapids Gently Gliding.

Kleiber gives the work a spirited and vivid reading. The recording itself is a satisfying one.

On the reverse of the second of these records, Kleiber plays *Dvorak's Slavonic Dance, Op. 46, No. 1.* Teachers who are working with dance types will find this a welcome addition, for it is a well-played and interesting example of the Slavic type.

Wagner, A Faust Overture (Brunswick 90077-8) is played by Oscar Fried and the State Opera Orchestra of Berlin. Wagner referred to this, shortly after it was written, as "an Overture to Goethe's Faust", but he later re-wrote the work, intending it as the first movement of a great "Faust Symphony." It is therefore not intended to introduce Goethe's drama, but to be written in the mood and spirit of that great work. Wagner said that he wrote it "out of the inner depths of my discontent"—it belongs to the Paris days, one of the most dismally disappointing periods in Wagner's life.

Schubert's Hungarian March in C minor, arranged by Liszt, appears on the second of these records, played by Melichar and the Opera Orchestra of Berlin-Charlottenburg. Both works are performed in a sturdy and energetic fashion, with adequate colorings which are quite satisfactorily recorded.

César Franck, Psyché et Eros (Columbia 67813-D) is played by Desire Defauw and the orchestra of the Brussels Royal Conservatory. This is number four of the six-part Psyché suite, the "Love Scene"; the suite was originally written with choral passages connecting the six orchestral movements, but these choral parts are seldom performed.

Defauw plays the work with a full body of tone which emphasizes the splendid string section of this orchestra. The recording is entirely satisfactory, except for a bit of uncertainty in the very first chords.

Weber's Overtures to the operas *Euryanthe* and *Abu Hassan* are played by Dr. Max von Schillings and Symphony Orchestra (Columbia G-67804-5-D); the name of the splendid orchestra used in the recording is, unfortunately, not given. In both overtures the playing is full of fire and virility, and the recording is satisfying. The longer (Euryanthe) overture is cast in sonata form, using as its two themes material from the first and second acts; a particularly interesting and well-played part of the development section is the fugal treatment of the first theme, which occurs in the second side of the recording.

Ravel's Symphonic Suite, Daphne et Chloé is played by Phillipe Gaubert and the Orchestre des Concerts Straham (Columbia 67827-8-D). This is generally considered the finest of Ravel's orchestral compositions; Gaubert's interpretation is a forceful and interesting one, and the recording is so well done that we may be genuinely thankful to have it.

Ravel wrote the work originally with sections for chorus, and it was performed in this manner in 1912 and 1913; he later re-wrote it, omitting the choral passages, and it is the latter version which is recorded here. The story is that of the Greek pastoral—the shepherd and shepherdess, each with a rival for the love of the other; Chloe carried off by pirates; her rescue through the intervention of Pan, and her restoration to Daphne. The three sub-titles given on the records are Daybreak, Pantomime and War March. The work is filled with highly-colored passages, dramatic in their intensity. Ravel's orchestral technique has been traced to the Russian school, and has been called "a direct development of the method of Rimsky-Korsakoff" — a statement of which one is forcibly reminded when listening to this particular work, especially to that passage which recalls the characteristic key-shifts of the Scheherazade Suite.

Columbia Masterworks Sets

Set 141: *Tschaikowsky, Concerto in B Flat Minor, for Piano and Orchestra (Opus 23).*

This rather familiar concerto has been available in recorded form for some time, but the new set, with its more perfect methods of recording, is a distinct addition. Foreign critics have objected to the prominence of the orchestra in this recording; and the piano part quite obviously does not predominate as it so often has done in recorded concerti; but to us the effect is a more natural and more satisfying one than when the orchestra is so placed as to make it distinctly of subordinate importance. After all, the solo instrument in a concerto does not always play in solo capacity; it must frequently be simply one of the instruments of the ensemble; and that is just what happens in this type of recording.

The long first movement *(Allegro non troppo e molto maestoso)* is played with great vigor and dash. It occupies five sides, the breaks coming at places not too awkward. In a few spots the loud volume of tone detracts from the clarity of the recording; but these are greatly out-numbered by other spots which are sheer beauty to listen to—such as the pizzicato retard near the end of side 1, the "cross rhythm" passage which occurs on side 2, the stirring climax and cadenza on side 3, the clear and sonorous piano work on side 5.

The second movement *(Andante simplice)* is particularly fine as an example of varying tone-colors, with flute, piano, cello and oboe appearing in solo capacity and with constantly shifting values in the accompaniment. The thematic material is simple, as the sub-title would indicate; but there are brilliant passages for the piano alone.

The third movement *(Allegro con fuoco)* is a rondo, brilliant, powerful, with all the verve of a rapid Russian dance.

Set 138: *Beethoven, Symphony No. 3 (Eroica).* Recording is by Dr. Max von Schillings and the Berlin State Orchestra. No comment need be given on the work itself.

The recording is somewhat disappointing. In many places the tone is not clean and the quality is not clear-cut. A machine-buzz is annoying in several of the softer passages, a buzz which is definitely a part of the recording itself.

ARM-CHAIR GOSSIP

By E. S. B.

EDWARD B. BIRGE, chairman of our editorial board, reviews the 1930 Conference Year Book in *The Musician* for November. The review—a wholly worthy and impressive commentary on the book and the organization—appears as a feature article, which the editor has headed *School Music Stresses the Amateur Spirit.*

There is much of provocative interest in *Our Musical Adolescence* by Daniel Gregory Mason in October *Harper's*. One reads gratefully much of what Mr. Mason says in recognition—and criticism—of the efforts of music educators, but in certain deductions the author would be more convincing were it apparent that he is in full possession of facts regarding the present development of musical amateurism. Eminent critics seem, as a rule, to view the scene from the hilltop of the professional rather than from the fruitful valley of the many who are doing significant work in the promotion of the art of music—and its by-products—among the youth of America.

The Nation for October quotes John Erskine on European Opera: "I see no future for it and don't think it even has a present." *The Nation's* editorial conclusion is that a healthy American Opera might have some chance, "but not European Opera, with its preposterous plots, tiresome recitative and its remoteness from American life."

Nicholas Slonimsky heads the music section of October *American Mercury* with a readable and reasonable discussion of absolute pitch and of "absolute pitchers"—of whom the eminent author is obviously one of the select few.

Shall Creators Own Their Creations? is the title of an article by Lyman Beecher Stowe in the *Bookman* for August. Mr. Stowe discusses copyright laws and procedure and the so-called Vestal Bill now before Congress. Full protection of the rights of authors and composers in their creations is a matter of vital concern to all who are interested in the advancement of American art and literature. It is earnestly recommended that readers familiarize themselves with the pending Vestal Bill, which is to be acted upon in December. Senators and representatives should be urged to give their support to legislation that will give full and fair protection to the rights of authors, composers and publishers.

Noble Cain breaks into *American Mercury* (November) with his instructions to the huge massed chorus which sang under his leadership in the Chicago Stadium recently. Some five thousand singers participated in this noteworthy performance, which was without previous rehearsal and with no other guide or aid to Mr. Cain's baton than was provided by the printed instructions handed to each singer. Perusal of the instructions as printed in *American Mercury,* without knowledge of the circumstances and without taking into account the fact that the majority of the singers were non-professionals, produced a smile or two in which Mr. Cain was one of the first to join, particularly in view of the fact that *American Mercury* dubbed the reprint "Instructions to Artists."

One is in excellent company, it seems, when coming under the scalpel of those who rule in *American Mercury* circles. In token thereof we draw attention to an article by Edward Robinson in the November issue in which no less a personage than Signor Toscanini is left without a musical leg to stand on. Mr. Robinson writes vehemently but with obvious sincerity. Right or wrong, he is quite certainly in the minority. Many will agree with *Musical Courier's* comment which was, in part, that "Mr. Robinson seems to be suffering from what Touchstone called 'disablement of judgment.'"

Musical America for November 10th begins a series of articles concerning the present-day status of public school music written by Max T. Krone, member of our editorial board and of the National Conference executive committee. The title of Mr. Krone's first contribution, *America's School Music: a Cycle of Mediocrity?,* should stimulate the careful reading which the article warrants. An editorial comment in the same issue of Musical America comments on Mr. Krone's article under the heading: *To What Degree, If Any Degree At All?,* inviting further discussion of the much-debated question "should a music teacher have a degree from an academic institution."

The *Journal of Adult Education* for October contains an article by A. D. Zanzig, *We Dance and Sing!* The subtitle, "The Exploration of Music as a Means to Adult Education," is perhaps a better index to its content. The article has been reprinted in pamphlet form and copies may be obtained, we believe, by addressing the National Recreation Association, 315 Fourth Ave., New York.

Anglo-American Conference Plans

By Paul J. Weaver

PLANS are well under way for the meeting of the Anglo-American Music Conference which is to be held in Lausanne, Switzerland, the first week of next August. This is the second meeting of the international group. At the first meeting, held in the summer of 1929, there were present 120 Americans and about 300 British; it is anticipated that the attendance the coming summer will reach 1,000.

The Anglo-American Conference was launched at the 1928 (Chicago) meeting of the Music Supervisors National Conference. Mr. Percy Scholes attended that meeting, and expressed the hope that the influence of the M. S. N. C. might be extended to peoples in other lands. On returning to England, Mr. Scholes gathered around himself a group of music educators who held their first session on July 8, 1928. At this time Dr. Frances E. Clark represented the American group, and the first international meeting was projected. Although the movement has been started largely among the English-speaking peoples, its aim is truly international; at the first meeting a group of six official delegates from Germany were present and took an active part in the program; this coming summer representatives will be present from several other nations. All of the proceedings, however, will be conducted in the English language.

Dr. John Erskine is American president of the group, and has taken a very keen interest and active part in the work of organizing the plans for the meeting. The British president is Sir Henry Hadow, long recognized as one of the outstanding musical scholars of Great Britain.

The American Executive Committee, which has charge of all American phases of the plans and which shares the general responsibilities with the British Executive Committee, is made up of eight people who are well known for their services to the cause of music education—Dr. Frances E. Clark, Mr. Franklin Dunham, Mr. Wm. Arms Fisher, Dr. Mabelle Glenn, Dr. Howard Hanson (president of the Music Teachers National Association), Mr. Russell V. Morgan (president of the Music Supervisors National Conference), Mrs. E. J. Ottaway (president of the National Federation of Music Clubs), and Paul J. Weaver (chairman of the committee).

A Coöperative Council has been organized among the eminent musicians and educators of the country, which is advising the American Committee and assisting in arousing interest in the Conference. This group is now announced for the first time. It contains the following artists: Harold Bauer, Guy Maier, John Powell, Mme. Olga Samaroff, Ernest Schelling, Mme. Ernestine Schumann-Heink, Mme. Marcella Sembrich, Lorado Taft and Herbert Witherspoon; the following choral and orchestral conductors: Dr. Walter Damrosch (who was the first American president of the Conference), Henry Hadley, H. Alexander Matthews, Nicolaï Sokoloff, Frederick A. Stock and Albert Stoessel; the following composers: Mrs. H. H. A. Beach, John Alden Carpenter, Joseph W. Clokey, James Francis Cooke, Edgar Stillman Kelley, Mrs. Edward MacDowell, Daniel Protheroe and Charles S. Skilton; and the following educators: Dean H. L. Butler (president of the American Association of Schools of Music), Dr. Frank Cody (president of the Department of Superintendence, N. E. A.), Dr. Randall J. Condon, Dr. Archibald T. Davison, Dr. Carl Engel, Dean Edward Burlingame Hill, Dean John L. Landsbury, Dr. Leo Rich Lewis, Dean P. C. Lutkin, Reginald McAll (president of the American Association of Organists), Dean Leonard B. McWhood, Prof. Daniel Gregory Mason, Dean Wm. C. Mayfarth, Dean Earl V. Moore, Prof. Wm. Lyon Phelps, Dean David Stanley Smith, Dean D. M. Swarthout, Dr. A. O. Thomas (president of the World Education Conference), and C. M. Tremaine (secretary of the National Bureau for the Advancement of Music).

The British Executive Committee consists of the following: Miss Mabel Chamberlain, Harvey Grace, A. Forbes Milne, W. H. Kerridge (secretary), and Percy A. Scholes (chairman). Mr. Scholes also serves as general secretary of the entire Conference.

A Canadian Executive Committee has just been organized, as follows: A. T. Cringan, Harry Dean, Herbert Austin Fricker, Albert Ham, Cyril Hampshire, Leonard Heaton, Ernest C. MacMillan, Major F. J. Ney, Healey Willan and Capt. J. S. Atkinson. Capt. Atkinson acts as secretary of this committee. The latter is to be addressed in care of the Canadian Bureau for the Advancement of Music, 4 Richmond Street East, Toronto.

Details about the Lausanne program will be printed in the next issue of the *Journal.* The general plan for the week's meetings has been decided upon, and is now available in printed form; anyone wishing a copy should address the chair-

WANTED: Back issues of the Conference **Book of Proceedings** for the following years: 1921, 1922 and 1923. Address **Music Supervisors National Conference,** 64 East Jackson Boulevard, Chicago, Ill.

man of the American Committee, Paul J. Weaver, Cornell University, Ithaca, New York.

Thos. Cook and Son are the official travel agents for the Anglo-American Conference, and have coöperated with these various committees in arranging a series of attractive tours which are planned especially from the standpoint of musicians and music teachers.

RECESS

By Mark Time

THE BOOK OF DEGREE
CHAPTER I

1. And it came to pass that those who were in authority in matters of state said one unto the other, "We must tighten up." And they tightened.

2. And then they said unto the overseers of music throughout the land, "Where is thy degree? Thou canst not teach music to the children unless thou hast such a distinction."

3. And there was great consternation among the teachers of music.

4. They did marvel among themselves, saying one unto the other, "What in heck do they mean, 'thou must have thy degree?' Lo! we have worked these many years without one. O Woe! O Woe!" And many like sayings.

5. And some of the unprepared—masters, and those who were not masters—said, "How then shall we procure one of these degrees which are made up of letters in such manner as to distinguish them one from the other?"

6. And those in authority said unto them, "Spend thou thy time in a classroom for, lo, many hours each day; study thou diligently the calculus, the measurement, and any other thing, but not music.

7. "After thou hast put in thy time which shall be long, hast withstood the fire, and hast written that which is called *Dissertation,* then shalt thou be called by all men 'Doctor'.

8. "If mayhap thou hast completed only part of the allotted work, thou mayst write after thy name 'Bachelor,' which seemeth not so much to be desired for it is never spoken as is 'Doctor,' which hath to the ear a most sonorous sound."

9. Many there were in the land who would have given much to hear "Doctor" when their names were uttered, but it was not so to be.

10. But few were they who, by the sweat of the brow and the marking off of the hours and sitting in the rooms with the teachers, were called "Doctor."

11. So it was ordained that this rich distinction might be bestowed upon men and women of the land because of some great gift or service; and the name which they received was to be known as "Doctor 'Honoris Causa.'"

12. Thus many "Doctors" were created and throughout the land there was great joy, "For now," they said, "we can be called by the name of 'Doctor.'"

13. But those of lower rank did talk amongst themselves and said, "How cometh this? Are these persons made better teachers? Do they know more than before?" And the scoffers said, "How do they get that way?"

14. And many teachers of music did sweat the brow, and in the raging heat of summer did go hither and thither, saying one to the other:

15. "How many credits hast thou? And thou? And thou?" To which each of those questioned did reply, "Oh, not enough—not nearly enough, for it takes many." And it did.

16. And those who worked not in the summer months returned to their labors refreshed and with much tan upon their countenances. Yea, and upon other parts of their anatomies. But they had no degrees.

17. And they said to the others who had earned talents or credits, "Why art thou so anxious—what is the use?"

18. And behold, one of the scoffers uttered a mysterious saying which none could understand. He said unto them, "It is Bologna* no matter which way you cut it."

19. And each then went his way, saying, "Nothing can now be done until the summer cometh again. Let us husband our money." And they did. Selah!

* pronounced "Baloney."

"How many students are there in the conservatory?"

"Oh, about one out of every ten."

* * *

The lengthy recital had drawn to a close, ice-cream and cake had been served, and the teacher was bidding the students good-by. One of the little performers had brought her small brother with her. As he was about to leave, the teacher beamingly said, "Well, Bobby, did you enjoy the recital?"

"Yes," answered Bobby, "all but the music."

* * *

"Is the new music supervisor any good," inquired the Inquiring Member of the school committee.

"Oh, yes, indeed," replied the Lady Member. "She has the children doing perfectly lovely ensemble work already!"

"Heck," or something, said the Plumber Member. "I thought we hired her to teach music, not embroidery."

EXHIBITORS COLUMNS

Conducted for the *Music Education Exhibitors Association* by E. E. Gamble

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A TALK ABOUT CONFERENCE EXHIBITS

THE function of the exhibitor at a supervisors' conference is to display in accessible form as much of his product as is practicable. Such display naturally contains a preponderance of new material, for it is assumed that the prime object of the exhibits is to make it possible for the supervisor to become familiar with the latest developments in the field of music education—in teaching methods, literature, materials, instruments, etc.

To the casual observer this seems a very simple and natural procedure, but those behind the scenes in the exhibitors' "show" realize the complexity and difficulty of such a display.

Keeping Pace With Progress

First of all, in order to keep abreast of the changing current of pedagogy, new publications, revised editions of standard numbers, and new models and refinements in the manufacture of instruments must be displayed. This in itself is a tremendous task. The publisher or manufacturer strives to provide his clientele with the type of material wanted. If he does not succeed in anticipating the public taste, it is because there is too little actual contact between producer and consumer.

An item that is needed will sell better than one that competes in an already saturated market. The producer's problem is to find out what is wanted by the prospective purchasers, and the latter in turn need to know what is available for their use.

Teachers, supervisors, and others actively engaged in the field of music education hold the key to the situation. At present the conferences afford the most direct and in many cases the only contact between the interested parties. From the exhibitors' standpoint, opinions and constructive criticism of supervisors who have examined all of the displays at a conference are extremely valuable.

Cooperation Increases Value

If all supervisors would write the Exhibitors' Department of the Journal now, telling just what type of material they would like to have for examination at the forthcoming conferences, the usefulness of the displays would be increased enormously.

It may be that there are classes of material in which you are interested, but which you have never found displayed at a conference. There is still time to secure the attendance of many firms (not previously represented) that would be glad to provide displays if they can be assured of sufficient interest in their products.

The value of the conference to the supervisor is increased by a large and complete representation of exhibitors, for if all the new things are on display, the supervisor may compare similar works or materials, without the trouble of large "approval" orders. If a few firms are not represented, their products may be just the articles most wanted.

Then, a large share of the expense of the conference is covered by the exhibitors' fees. The more exhibitors, the greater the revenue to the conference. This factor alone should make it worth while to work for a large attendance of business houses. As stated above, attendance of exhibitors is dependent upon the expressed demand for a display of the various products and upon the number of supervisors who will be present to examine the materials.

From the Professional Viewpoint

A large and representative attendance of supervisors is an important factor in the success of the conference from every standpoint. It should not be necessary to stress the professional value of regular attendance at these gatherings, although, unfortunately there are still a few superintendents, principals—and possibly some supervisors—who do not fully appreciate the educational features of the conference.

The benefits and inspiration derived from the fraternization of supervisors, from the educational programs and demonstrations, and from the attendant interchange of ideas, should be obvious. The social events also have their value. But the importance of the opportunity to examine at one time the cream of the world's output of music and musical merchandise, is often overlooked.

The conference exhibits are similar to an automobile show, where the very latest models are on display and may be examined, compared and noted for reference. Disputed points may be discussed and settled right on the ground.

At the conference, many features not clear at first examination may be explained by publisher, author or maker. After visiting all of the exhibits, a supervisor may be sure that he is much better posted regarding materials and commodities available for his use than he could be in any other way.

Another Point

There is one other matter, relatively unimportant but of interest to us all, on which the supervisor's opinion is solicited. This is the question of gratis material. It is customary to distribute a great quantity of music, literature, catalogues and souvenirs at conferences. How much of this is kept for reference and how much reposes in the hotel waste basket? Only the reader can answer this question. Again, may we suggest filling in the coupon? The Exhibitors' Association will appreciate your frank opinion, even though there are a few brick-bats mixed with the floral offerings!

WHAT DO YOU WISH TO SEE AND HEAR AT YOUR CONFERENCE?

A Survey of Importance

HERE is your opportunity to offer any suggestion that will make your conference exhibits of greater value to you.

From advance indications, all records will be broken by the 1931 conferences in point of attendance and merit of programs. Many exhibitors have indicated their intention to be represented at most, if not all, of the conferences. Your suggestions will help enhance the practical value of their exhibits.

In the next issue will be printed complete information regarding the exhibitors who will attend each conference. The materials to be exhibited and the names of the personnel in charge will also appear.

Send this blank in promptly and doubtless the material you wish to see will be represented.

Please Answer Question I by December 15.

Mail to Music Education Exhibitors' Assn., c/o Music Supervisors' Journal, 64 E. Jackson Blvd., Chicago, Ill.

At what conference do you intend to be present?..............................

What types of music publications do you especially wish to see on display?..............................

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What proportion of the usually distributed catalogues and free samples do you find useful?

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What musical instruments do you especially wish to see on diplay?..............................

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Is there any business house not ordinarily an exhibitor that you would like to see represented?

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Suggestions (use separate sheet if more room is needed)..............................

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(Sign if you wish)..............................

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Please send us the names and addresses of School Music Teachers who should be invited to become members of the Conference.

Music Supervisors National Conference
64 East Jackson Boulevard
Chicago, Illinois

HEADQUARTERS MATTERS

Membership Dues

THE annual membership campaign is now swinging into full momentum. As in the past, each Sectional Conference has organized its own drive but all are correlated through the Conference office.

Membership dues are payable to the treasurer of your Sectional Conference direct or through your state chairman or a member of the state committee. Although dues sent to the Conference office at Chicago are accounted for to the treasurer of the Sectional Conference, it is desirable that the remittances be directed to the treasurer in order to avoid extra work and to prevent delay in making reports which are sent out from the treasurer's office to the state chairmen.

Annual fees applying to the various types of membership are listed on page 6, where you will also find a remittance form for use in case your 1931 dues have not already been paid.

The 1931 active membership fee ($3.00) covers (1) Membership and full privileges of the Sectional and National Conferences, (2) Journal subscription, and (3) entitles the member to a copy of the *Book of Proceedings* at a special price computed to partially cover production cost and mailing. *The foregoing applies to all other classes of membership except associate.*

Associate membership admits to meetings but conveys no other privileges.

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The 1930 Book of Proceedings

At the time this is written, approximately 1,000 active members have not claimed the 1930 *Book of Proceedings,* to which they are entitled without extra cost. As explained previously, because so many Conference members change their location each year, it is not considered wise to mail the book in any case until address confirmation is received, particularly in view of the value of the book and the cost of postage. *A second notice has been mailed to members who failed to reply to the first request for address confirmation. No further notice will be sent out.*

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An Important Change

The postage on 1930 books already mailed to members amounts to approximately $600.00. This sum, in addition to the bill for postage, printing, and mailing the address confirmation cards, raises the total cost of distribution to date to about $1,000.00.

Taking these facts into account, it will be understood that, with the mounting cost of production due to the increased size of the book necessitated by the growth of the organization and its activities, *it is no longer possible to furnish the Book of Proceedings to active members without materially increasing the amount of annual dues.* This would obviously be unfair so long as such a large proportion of the members apparently are not interested in receiving the book, and *do not claim the copies printed for them and paid for out of membership fees.*

The alternative and more satisfactory course is that recommended by the business administration committee of the National Conference, and provided for in the new constitution. Under this plan *active members may secure the Book of Proceedings at a nominal price,* but no books will be paid for unless they are wanted and put to use. Members will be given an opportunity to order their Book of Proceedings before publication, and a sufficient supply will be printed to take care of these orders. In addition, a reasonable surplus will be provided to fill orders from non-members or associate members. The latter orders will be subject to the full price—probably $2.50 or $3.00.

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Notes

It is gratifying to observe that about 90% of the members who returned their address confirmation cards followed the admonition to "please print" their names. In spite of the care exercised by all concerned, mistakes are bound to creep in during the various operations required for handling so many thousands of cards and addressograph plates. You will confer a favor upon your Conference office if you will promptly give notice of any error you find in spelling or address.

Erratum: In the financial report of the National Conference as summarized on page 296 of the 1930 Book of Proceedings, the eighth item should read "Rental of Auditorium Theatre, $4,490.03," instead of "High School Orchestra, $4,490.03." The Auditorium Theatre was engaged for the entire week and was used for various events, including the National Orchestra and National Chorus concerts. This correction eliminates from the report the entire item of expense for the National High School Orchestra, the cost of the organization work — printing, postage, traveling, etc.—having been taken care of by Mr. Maddy and the National Camp.

Several hundred supervisors who have subscribed for the Journal have responded to our suggestion that they add $2.00 to the $1.00 previously remitted for subscription and thereby complete active affiliation with the Conference. The invitation is repeated for the benefit of non-member subscribers who feel that it would be only fair as well as to their advantage "to share in the support of the organization which makes possible the publication of the magazine, and which for that matter has championed these many years the interests of all who are connected directly or indirectly with music education."

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Sincere sympathy is extended to Mrs. Grace P. Woodman, President of the Southern Conference, whose mother, Mrs. Charles S. Partridge, died at Chapel Hill, Nov. 20. Mrs. Partridge had made her home with Mrs. Woodman for a number of years.

C. V. Buttelman, Executive Sec'y.
64 East Jackson Boulevard, Chicago, Ill.